Proceedings of the 1st Conference of Visual Art, Design, and Social Humanities by Faculty of Art and Design Universitas Sebelas Maret

2 November 2019, Surakarta, Central Java, Indonesia

1st CONVASH 2019

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Preface

Proceedings of the 1st Conference of Visual Art, Design, and Social Humanities (CONVASH) 2019

The 1st Conference of Visual Art, Design, and Social Humanities (CONVASH) 2019 is a seminar in the fields of art, design and humanities held on November 2, 2019 by the Faculty of Fine Arts and Design (FSRD), Universitas Sebelas Maret in Surakarta, Indonesia.

Since its establishment as a Faculty 5 years ago, The Faculty of Fine Arts and Designs has conducted 4 international conferences. The 1st CONVASH 2019 is our international conference new brand and we have a commitment to hold CONVASH annually.

Conference of Visual Art, Design, and Social Humanities (CONVASH) 2019 is a tangible manifestation of FSRD's efforts to contribute to science and improve publication quality on the international level. This event is expected to bring about collaboration, scientific transfer, and publications that can contribute to the scientific fields of arts, design and humanities.

The conference aims to facilitate research presentations and knowledge exchange in art, design, technology, and social humanities, as well as create academic networks among students, lecturers and researchers in the related fields. Further, this conference will bring opportunities to learn together to develop quality research in various fields, expand the collaboration networks among universities and industries, and become a forum to disseminate research and knowledge to a wider audience.

The committee received more than 130 papers from the participants and based on the results of the reviews, only 96 papers were declared qualified to be presented at the seminar and subsequently published in the proceedings of CONVASH-2019.

Finally, the committee congratulates and expresses gratitude to the selected participants for the participation and paper publication in the proceeding of CONVASH-2019. The committee would also like to thank all parties who have supported and actively participated for the success of this event. Hopefully this Proceeding can be used as a reference for technological development and learning improvement in the fields of education, social, arts, and humanities.

The Organizing Committee of CONVASH-2019
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The Rice Straw Organizations in Japan: Preservation and Development Methods of Japanese Rice Straw Culture

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ABSTRACT

Japan has been listed by FAO (Food and Agriculture Organization) as the top ten countries with the most rice producers in the world. In line with this achievement, Japan is known for its rice straw utilization culture or in Japanese called nihon no wara no bunka. In the modern era nowadays, Japanese rice straw culture, the same as another majority of traditional cultural problems, is gradually abandoned by the community. To tackle this situation, several people who have a concern in rice straw culture were initiating a rice straw community. In this research, there are data from three rice straw communities that have been collected such as Inagaki Wara no Kai, Warashibe, and Mingikai. These communities are working to preserve and develop the rice straw culture and have been successfully increasing the interest of both young and old generations inside the community to participate in the events. To sustainably run the activities there are several aspects to be considered by the rice straw communities in Japan, such as management, development, marketing and economic strategies.

Keywords: Rice straw culture, preservation, development, community, sustainability

1. INTRODUCTION

Japan has a long history of rice straw utilization culture. This culture is known as nihon no wara no bunka (日本の藁の文化) and existed since the era of Yayoi Period or 200 BC [1]. In Japanese traditional farming communities, rice straw was utilized for their daily needs both in terms of utility and ritual items or in Japanese called hare toke no hi (ハレの日とケの日) [2]. The diversity of this utilization culture was spread almost in all rice farming areas in Japan, and hundreds of rice straw artefact collection are exhibited in several museums in Japan, such as National Museum of Japanese History, in Chiba Prefecture, and Misato Town Museum of History and Folklore in Akita Prefecture. Inside these museums, the collections are separated between the utilization for festival and rituals, and daily needs such as rice straw sandals, farming tools, and other artefacts.

In the modern era, as the same problem faced by most of the traditional culture nowadays, rice straw culture is gradually abandoned by Japanese especially those who lived in rice
farming communities. Therefore, rice straw is not optimally utilized anymore by the local community. As a solution to eliminating this material, most of rice straws are being burned such as happened in Saga Prefecture. Inside the soil, there are a lot of microorganisms and small insects that needed for the natural balance and fertility for rice plants. Burning activities in the rice field potentially bring negative impacts by reducing the number of living things that needed for plants’ fertility. The pollution produced from these activities also brings health problems for the community who lived around the rice field areas.

According to the traditional Japanese rice farming communities’ perspective in the past, rice straw is the parent of rice straw. Therefore, it was inappropriate if we assume rice straw as waste material. The culture of mottainai (もったいない) and moushiwakenai (申し訳ない) in Japanese society also supporting the traditional community in avoiding rice straw to becoming a wasteful material and optimally utilizing it into meaningful objects. Mottainai is the idea that “something should be left as is it even though it is useful and that it is a shame to waste it”, and moushiwakenai in this research context is “the word that expresses to apologize from the heart in response to using a resource provided by nature in a wasteful fashion” [3]. Kiyoshi Miyazaki, the emeritus professor of Design Culture laboratory Chiba University, describing the shape from Japanese kanji of rice straw word, wara (藁) as warawaki to onajikuraitakaikachi o motta kusa (木と同じくらい高いを持った草) or it translated as rice straw is a grass that has the same values with wood [4]. This definition is a representation of the value of straw for the life of traditional Japanese society in the past.

2. METHOD

This research is aimed to understand the element of rice straw organization in Japan which supports the sustainability of the activities. To achieve this output, as the method there are three approaches used by researchers: field research, reference studies, and data analysis. Field research was conducted in three rice straw communities in Japan, Inagaki Wara no Kai in Inagaki Village, Warashibe in Yokohama City, and Mingikai, Kawasaki City. These communities were selected for this research based on the recommendation from the laboratory of Design Culture Chiba University which previously conducted research on rice straw culturein several places in Japan. In our activities, we were having a discussion with community members for collecting data related to the history, organization structures, and strategies. The second method is reference studies that were conducted to collect data related to the history of rice straw culture and the background of rice straw utilization. After the data are collected, the last method is data processing and analyzing the organizations’ structures, and strategy to create a sustainable rice straw community, which consists of economy, marketing, resource management, internal and external relations, sponsorship, development approach, and preservation approach.

3. RESULT AND DISCUSSION

Result and discussion will be divided into the background (history), organization strategy (management structure and development strategy), and the organizations’ impacts.

3.1. Rice Straw Organization History

Each rice straw organization in this research has a different history at the beginning of its pioneering. The detail of history is described below:
3.1.1. Inagaki Wara no Kai

This organization was initiated by Kimihide Nagase. He has an interest in rice straw culture inspired by Professor Kiyoshi Miyazaki’s research of Japanese rice straw culture when he took studies at Chiba University. During his studies in Inagaki, he learned a lot of things related to rice straw craft. After he graduated he decided to move to this village from Osaka city, works as local government staff while initiating the rice straw organization.

In the beginning, Nagase was targeting children for rice straw workshop, creating simple craft which could be finished in 1 to 2 hours. On a process to start this organization, he explored rice straw artefacts both values and production methods for creating workshop alternatives, until Katsuuyuki Nozaki a high school teacher joined in 2004, they started to create rice straw organization named Inagaki Wara no Kai [5].

3.1.2. Warashibe

Warashibe was born in 2017, from the initiative of Masahiro Mizuno alumni of Design Culture laboratory and Mitsuzo Arakawa a master in rice straw craft maker. This community is created by the initiators' observation in the Kagura temple in Yokohama. Every year, there is a routine activity by the local community in creating shimenawa or special rope made by rice straw tied around or across an object or space to detonate its sanctity or purity. This routine activity inspired both of the founders to initiate an organization that focusing on preserving rice straw artefacts not only shimenawa but also other artefacts [6].

3.1.3. MinguSeisakuGijutsuHozonkai (Mingikai)

The rapid development in the modern days has been producing advance technology and science which make life rich and varied. Despite the success of this advancement, the manufactures which produce numerous products as an implementation of technology and science, have brought negative impacts such as environmental and social problems. Through this background, a group named Mingikai, the abbreviation from MinguSeisakuGijutsuHozonkai was initiated to re-introduce a positive value that has been forgotten by people nowadays. This organization was established in 1973 focusing only on the preservation of rice straw culture, bamboo culture, and traditional weaving [7].

3.2 Organization Structures

Inagaki Wara no Kai has 12 members with organization structure consists of a president, vice president, accounting, secretary, public relations, quality control, and members. All the community members are coming from the local peoples around the Inagaki village. In the development process, each member in this community has a role in giving advice, therefore the characteristic of this organization is very fluid with kinship approaches not company management (relations similar with boss and subordinate) and bring strong connectivity between members.

In this organization, every member is carrying out their activities with passion, therefore it is no problem if they are not receiving a salary. Each member also has permanent works outside this organization, such as a high school teacher, government staff, farmers, and other works for their daily needs and also supporting the organizational operational costs. In terms of recruiting new members, after the workshop or events held by Inagaki Wara no Kai, a person who has an interest in rice straw culture is usually asking about how to join the organization, and straightly the organization members will follow up with registration process. In carrying out the organizational activities, the former school building was lent by the local government for free, the organization only bears the cost of building maintenance such as
4

electricity and water. They are naming the building as *Wa no Gakko* (わの学校) or rice straw school.

While for other organization such as Warashibe has a more simple organizational structure: the leader of the workshop (a master of rice straw maker) and workshop maker. There are 50 members, but all of the members are the routine workshop members, not working with managerial responsibility. For Mingikai, the organization also has a simple structure, which consists of leader, accounting and members who routinely attend workshops and help leaders when performing workshops for the public. For the workshop location, this organization also supported by the government to utilize Japan Open-air Folk House Museum to fill the activities in the museum related to rice straw culture as a mutualism relationship between the organization and the museum. In supporting workshop leaders, the members of Mingikai are divided into three categories based on the experience, 1-year experience, 2 years of experience, and more than 2 years of experience.

3.3 Organization Strategies

There are 5 variables of organization strategies implemented by each rice straw organizations:

3.3.1. Events and Crafts Development

In Japan, rice straw culture is almost forgotten by local people, therefore it becomes interesting when rice straw organization re-introduce this culture. For the young generation, because it’s a new thing for them, experiencing rice straw culture is an interesting activity, and for the elderly, this event is a nostalgic moment for reminding their old memories. To develop a sustainable events and appeal to the community, various strategies are applied by rice straw organizations. For developing their ideas, every organization is conducting a meeting to discuss an event implementation, budget, and event development routinely. For example, Inagaki Wara no Kai doing a routine meeting in the weekend twice in a month, while for the other rice straw organizations, the schedule is adjusted based on the free time of each member. Until present, every rice straw organization has routine programs for their activities each year.

In the development process, every organization is emphasizing either the history, meanings, values or production methods from the rice straw culture. Therefore, as the foundation for development, they researched to explore the diversity of rice straw culture and learned from the elderly how to create a proper rice straw craft. Inagaki Wara no Kai was conducting 5 years of research after the initial founding of the organization for understanding the rice straw craft in Aomori to be their foundation of development. Based on the development consideration, the development goals are to preserve the Japanese rice straw cultures through workshops, festivals, exhibitions, and product developments. It could be creating the traditional craft, developing a craft from the past, or creating a contemporary craft by utilizing the traditional production methods.

a. Workshops

Workshops are held internally and externally. The internal workshop is conducted to increase the skills of every organization’s members, while an external workshop is performed for teaching public elements such as students, the local community, or visitors from outside the area. For example, in Mingikai, every week, members are trained to increase their hand skill levels from beating rice straw for preparation, until producing the crafts. In terms of external workshops, it will be performed based on the invitation. Inagaki Wara no Kai every year is creating workshops depends on the participants. They are usually offered a workshop
of creating *kakashi* (scarecrow) dolls for children, small broom for adults, and *shimenawa* (rice straw rope for a ritual of purification) for a family workshop.

b. Festival

In the village, the festival could be carried on from generation to generation or developed based on historical backgrounds for celebrations. Inagaki Wara no Kai was developing a festival named *Wara Uma* (rice straw horse) to historically remember the role of horses for the community, especially in rice farming activities. In this festival, there were 20 rice straw horses (figure 4) created by the organization and paraded around the village. In this event, the local community was enjoying the festival, they were taking pictures and experiencing ride a rice straw horse. At night the rice straw horse was burned as a symbol of the community’s sadness of the loss of the horse which in the past was considered as a part of the family.

c. Contemporary Arts

Utilizing the traditional methods of producing rice straw, development is also being made to create contemporary art. For example, a young member of Inagaki Wara no Kai developing a rice straw craft into a creation inspired by movies. He created a European dragon approach to give awareness of rice straw utilization culture through the shapes of a figure which is easily recognized by the young generation. Another object of contemporary art also created by the organization team such as a dome made by a rice straw production method called *warabo* or rice straw stick.

d. Utility Craft Developments

Internally, the development of rice straw craft is aimed to create alternative ideas for workshop (such as small tamagotsuto or egg packaging), a possibilities of a new product replacement based on rice straw (such as lamp cover, coaster, decorative elements and flower vase) and make crafts for merchandise (such as keychain and dolls). While the development of craft from external elements is usually based on scientific research. For example, the Ecofish development is a project collaboration between Inagaki Wara no Kai and Chiba University. Burned rice husk, based on the research is effectively purified the gray water[8]. Therefore, this project was conducted with Inagaki Wara no Kai in Junior High School in Tsugaru city to create a water filter with the shape of fish to create an attractive object for the students. After the workshop, the ecofishe were spread in irrigation channels and drainage around the school. This project effectively produced clean water for society and bring environmental awareness of the young generations in Inagaki.

e. Exhibition

One of the strategy for the rice straw organization to disseminate the rice straw crafts both traditional and modern are through exhibition. There are two alternative places for presenting an exhibition, inside the organization building or using government and private company facilities. Inside *Wa no Gakko* there is an exhibition place displaying the organization works, which public could see the collection based on the reservation for the visiting time. For the exhibition held outside the organization building, usually, the event is based on the invitation, such as Inagaki Wara no Kai was exhibiting their works in AEON mall Tsugaru, as a corporate social responsibility program for rice straw culture. Because this is a mutual relations program, therefore the exhibition space was given by the mall without any payment.
3.3.2. Economy

The economy is one of the pillars of the project’s sustainability. In rice straw organizations, the economical input is mainly for operational costs such as building maintenance (water and electricity), raw materials for workshop and development, accommodations, and other needs. To earn income for that, there are several schemes utilized by the organizations. The first revenue is from routine membership fees. Every member from rice straw organizations commonly has a main work, therefore, no problem for them to pay regular contributions. Usually, the contribution of money is routinely paid every month by the members for building maintenance, rice straw materials, working tools, internal celebrations, and cash reserve. On the other side, Mingikai using its members’ fees only for purchasing rice straw materials because the payment for using the organization building is fully covered by the government. Besides routine revenue from the members, the rice straw organization receives non-routine income from workshops, selling rice straw crafts and sponsorships. Income from these activities is utilized for the same purposes as the routine income from the organization’s members.

3.3.3. Marketing

In the beginning, the marketing method for disseminating the organizations’ program was through connections at the office where the organization’s members are working, for example offering the workshop to the local government or school. Through an approach to the local government, they could place their programs as one of the potential tourist locations inside the region by a pamphlet that accommodated by the government. Another marketing method used by all of the rice straw organizations is by creating the official website. The website could stand alone or become one with the institution such as Mingikai because they have a collaboration program with the Museum. Indirectly, the routine and non-routine activities carried out by the organization in the public spaces also indirectly make them famous locally. Moreover, after their activities were covered by the media such as television and newspaper, organizations are increasingly widely known by society.

3.3.4. Rice straw materials management

Rice straw is the key element for these organizations. This material is received from two sources, members who work as a farmer, and rice straw shops. To avoid the occurrence of fungus and make it durable for long term usage, before storing it in the storage room, rice straw is dried in the open-aired roof area. In Inagaki Wara no Kai, rice straw is gathered in September from farmers, and dried and stored in Wa no Gakko in October as preparation for one-year utilization.

3.3.5. Event Implementation

In presenting a workshop, several divisions have responsibilities that are interrelated to one another. A supervisor is a division who is the main “actor”, a key person in the workshop, and works as the main teacher. A supervisor will be supported by members to effectively deliver the knowledge of making rice straw objects. For rice straw preparation, there is a division that works to make rice straw into *tatukiwara* or beaten rice straw. This preparation aims to shorten the workshop time and make it efficiently. In creating a craft for a festival and merchandise, there is a division that works as quality control. While the craft is produced, they will observe the work from a different angle to see the parts that need to be improved. Another division is providing tools when needed by the supervisor and team when working to avoid a disorganized situation. In the middle of working activities, a team also works preparing
consumption, and at the end of the works, a team is responsible for cleaning the workspace. While working, all of the members are always using safety devices as a procedure, such as gloves, sleeve covers to prevent itching, and waist bags for tools such as scissors and ropes.

4. CONCLUSION
Local community are receiving a positive impact in terms of individual, social, and environment from the rice straw organizations' programs. These organizations operate sustainably because it leads by a person with high motivation in developing and preserving rice straw culture, and also supported by members with high interest in preserve and developing this culture. The rice straw organization approaches in Japan is very important to be a reference for another country that still considers rice straw as waste material. This approach is very possible to be implemented in country such as Indonesia, to raise people's awareness of the rice straw potencies. But in-depth research is needed first as a basis for developing rice straw, such as the essence of rice straw culture and its diversity in production methods.

ACKNOWLEDGEMENT
This research could not be done without the full support from Sumitomo Foundation which accommodates this research from start until finish through grant for Japan-related research project. We would like also to express our gratitude to all of the rice straw organizations that we have visited, Inagaki Wara no Kai, Warashibe, and Mingikai for their warm welcome and cooperativeness during the data collecting process.

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Visual Exploration of Relief of Menak Jinggo Temple for Development of Majapahit Batik Design

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ABSTRACT
This article discusses the results of the visual exploration of the Majapahit heritage in reliefs of Menak Jinggo Temple that is used as a source of visual ideas for the development of the current design of Batik Majapahit. The relief of Menak Jinggo Temple is appealing to be developed into a batik motif because of its artistic value and contains a unique visual characteristic of Majapahit style. The uniqueness of visual relief in the depictions of the Majapahit landscape and reliefs in separated panels give a complete picture of a scene that can be developed into a batik design. The design development is not only based on the visual of the past temple relief but also intertwined with creativity and the creative concept of modern designs. Specifically, this article will outline the creative process of exploring the visual of the relief of Menak Jinggo Temple into Majapahit Batik design.

Keywords: Design, Relief, Menak Jinggo Temple, Majapahit Batik.

1. INTRODUCTION
The Majapahit Kingdom, which developed for around two centuries (14-15 century AD), produced many relics in the form of works of art. In general, artworks produced can still be observed. The interesting part about this legacy is that Majapahit art has a distinctive artistic power that has coined the term "local wisdom" of Javanese because Majapahit art has become a milestone for the rise of Javanese art styles and original elements [1]. The art style emerged as the creative response of Majapahit artists to the cultural climate of their time, which was heavily influenced and dominated by Indian art styles [2]. One of the Majapahit heritage with unique artistic potential is the relief of the Menak Jinggo temple. The relief of this temple has the potential of artistic, iconographic, symbolic, and the uniqueness of the Majapahit visual style.

To this time, no one has specifically explored reliefs of Menak Jinggo Temple as the base of the development of new products in the form of Majapahit Batik motif designs. Majapahit Batik is made by batik artisans in Trowulan, Mojokerto, which is inspired and reprocessed from the cultural heritage of the Majapahit era in the form of visual artifacts, philosophical values, and cultural values. The inspiration is manifested in style, decoration, and batik motifs, which, as a whole, uncover the characteristics of Majapahit [3].
The existence of Majapahit Batik is inseparable from the historical facts of Majapahit, leaving various artifacts of art and culture, including the development of batik tradition. Batik tradition during Majapahit became a milestone in the journey of batik in Java that was not halted even after the fall of Majapahit. Batik continued to live, spread, and grow in the trade centers of the north coast of the island of Java to Central Java. In fact, according to [4], the Mataram Kingdom, which is famous for its classic batik traditions, also inherits the Majapahit batik tradition.

The traces of Majapahit Batik can be traced from archaeological artifacts in Trowulan as it was the area of the Majapahit Kingdom. The batik traces are found on the reliefs of the Majapahit temples, such as the relief of Panji or Ramayana stories. These reliefs show the use of batik clothing and kebaya worn by women [2]. Batik, as a palace dress, has been depicted in statues of the embodiment of the king and the queen of the Majapahit kingdom [5]. The murti in Ngrimbi Temple depicts the figure of Raden Wijaya, the first king of Majapahit (ruled 1294-1309), wearing a cloth with a kawung motif. The motifs on the fabric were much crafted in detail lines and dots that indicate the technique used in the fabric drawing is the batik technique.

The batik traces can also be found in Serat Pararaton (Tales of Pararaton). Batik has been touted as a clothing material by mentioning the gringsing and ceplok motif as decorative batik motifs. The tale tells the event when Raden Wijaya distributed gringsing to his servants Sora, Rangga Lawe, Dangdi, and Gajah [6]. Also, news from Ma Huan, a Chinese who stopped at Majapahit in the early 15th century, reported a beber puppet show, which is a kind of puppet show with pictures painted on a piece of bark (dlacang) or cloth as the object of his performance [7].

2. METHOD

Majapahit Batik has not yet developed and is not widely known by the wider community. One of the causes of this undeveloped Majapahit Batik is the lack of creativity management, such as the lack of creativity of Majapahit Batik artisans to create innovation of batik design with differentiation values and acceptable in the market. The lack of creativity is caused by the fear of Majapahit Batik artisans to explore new and more contemporary motifs that can show the history and characteristics of Majapahit Batik. Batik motifs have an essential and decisive element because the motifs will determine whether a batik has a "spirit." The motif also shows where a batik originated from [8]. It is very unfortunate because Majapahit Batik holds the tremendous potential of the artistic and cultural of the Majapahit kingdom. Majapahit heritages offer different nuances in aesthetic, iconographic, symbolic, and visual style specialties. This research discusses the opportunities for innovation in the Majapahit Batik motifs by exploring the visual of reliefs of Menak Jingko Temple from the Majapahit era. This research will also discuss the concept of developing Majapahit Batik designs through a re-reading the historical legacy of Majapahit and exploring it into batik designs.
3. RESULT AND DISCUSSION

The physical form of Majapahit legacy, which can be explored as batik motifs, is the relief of Menak Jinggo Temple. The relief of this temple is depicted symbolically approaching the wayang style (two dimensions). Reliefs of Menak Jinggo temple was carved onto andesite stone. Visual relief is dominated by simple sculptures, but the sculptures provide images and purposes to be conveyed, for example, depictions of the paddy field, the nuances of the village, the nuances of the garden, and the nuances of religious.

Relief of Menak Jinggo Temple in Majapahit style gives a complete picture of Majapahit landscapes from mountains, hills, forests, paddy fields, trees (banyan, pandanus, coconut, sugar palm), place of water (lakes, ponds, rivers, sea, water sanctuaries, showers), buildings (pendopo, palaces, hermitages, temple complexes, baths), and various pictures of humans with their activities. Relief of Menak Jinggo Temple in the form of separated panels (in one frame) so it gives a complete picture of a scene that can be developed into a batik motif designs.

The artistic potential and unique visual relief of Menak Jinggo Temple open up the possibility of being explored as batik motifs. There are visual problems related to the adaptation, for instance, how to process visual relief, which is three dimensions and written into batik motif (two dimensions). This visual process brings aesthetic consequences, techniques, images, and motifs. Another problem related to motif design problems is depicting batik design by processing visual relief to maintain the uniqueness and characteristics of relief and, at the same time, reveal the visual character of batik.

The visual heritage of Majapahit, such as the relief of Menak Jinggo Temple, illustrates that during the Majapahit period, the visuals reached the peak of its development and produced not only objects of living equipment but also tools which implied expressions of high-value art [9]. The various visual works of Majapahit also give a picture of Majapahit, which is rich in visual products. The most interesting part is the visual products of Majapahit raise local elements and are more profane than the Central Javanese art, which is more Indian and leads to sacredness. The statues expressing the official beliefs of the Majapahit kingdom, the gods, took local symbols with a more individual face, and the face of gods had embodied the image of a Javanese man. Similarly, the pottery, terracotta, small statues, and relics of Majapahit offer intense local colors.

3.1 Visual Separation

To solve the problems, it needs to simplify the shape of the figures in the reliefs into a form of an outline without removing the old-fashioned memorable figurative style of the reliefs. The figures are in the form of buildings (houses), humans, animals (buffalo), and some types of plants such as areca nut, pandanus, as well as some plants which are not identified. For members of batik characters, the figures that have become outlines are given isen-isen (tiny motifs). Isen-isen is adjusted to the character of the figure that has been processed. Building Elements in the form of buildings or places to put offerings.
1. The Human Element is processed simply. To give the characteristic of batik on cloth, the figure is given *isen-mesen of cecak sawut*.

![Figure 4. Reliefs of Menak Jinggo Temple (left) and Visual Exploration Results (right)](image)

2. Flora elements

   The processed element is in the form of flora, which is identified as pandanus plants. The visual plant is given *isen-mesen of cecak* that is adjusted to the plant field. *Isen-mesen of cecak* gives a more 'live' nuance to the visual motif.

![Figure 5. Reliefs of Menak Jinggo Temple (left) and Visual Exploration Results (right)](image)

3. Fauna Elements

   The element that is processed is fauna, which is identified as buffalo. The fauna element is deliberately not given *isen-mesen* because the fauna element (buffalo) has a strong character. In the relief of "Menak Jingga," it only contains one element of fauna, which is buffalo as a symbol of prosperity at that time.
The above explorations are made by considering the batik technique that will be used to depict the design. Given that the batik technique has gone through several processes such as deepening, coloring (tying and dyeing), and wax removing process on the colored fabric, so the planned visual design considers the limitations and process of the batik. The main consideration in the development of design is that batik as pigment inhibits technique requires a inhibit media (wax) so that the colors applied to the fabric do not come out of the image or the colors do not mix with others. Besides, the pigment inhibits technique on batik cloth leaves traces on the fabric into lines that form motifs.

3.2 Design Results

The reliefs of Menak Jinggo Temple are developed into three design groups: (1) batik design that depicts natural landscape, (2) batik design that processes the unique visual characters of reliefs such as humans, animals, and plants, (3) batik design that incorporates natural landscapes, land contours, humans, plants, and animals that move within them into a design composition. To emerge the batik character of the three design compositions, on cloth or motifs, *isen-isen* is adjusted to the character of the motif image, the size of the space or field, and artistic reasons.

The development of this design attaches to the concept of the composition of the batik tradition that processes the order, repetition of motifs, and directs attention focused on the image on the surface of the cloth. The composition of tradition is maintained so that the design created is close to the character of batik. Besides, the composition of the tradition is chosen to obtain a certain rhythm to create an impression or illusion of the direction of the design created that is the impression of motion, dynamics, and will give the illusion of a view from a particular direction and angle. The composition of tradition also describes order, stability, neatness, and calmness. With the composition of tradition, the direction of developing batik designs not only displays the
nuances of tradition but also processes contemporary visuals through the adaptation of reliefs of Menak Jinggo Temple. The result of the development of this design is the establishment of a combination of tradition and modern, established tradition with the dynamics of individual ideas that are more personal, the mixing of symbols of the past with the visual of the present[10].

Design processing by utilizing reliefs of Menak Jinggo Temple offers a different nuance, which is contemporary batik designs using outlines. The design elements are inseparable from batik elements such as the main motif, supporting motifs, and isen-isen. These elements (geometry) and non-geometry are composed of batik designs. Isen-isen is also adjusted to the main motif.

The direction of the development of this design is to open new possibilities in the creation of motifs and to break through the boundaries of traditional batik that makes Majapahit Batik stagnant or undeveloped visually. The development of design also considers the problem of batik concerning the issue of creating various opportunities, developing ideas, values, identities, practices, the direction of social change, science and technology, and the use of new media. In creating batik, it is not merely the past event, but it intertwines with the present and will give color to an ongoing process [11].

Figures 7 and 8. Majapahit Batik Design results from the visual exploration of the reliefs of Menak Jinggo Temple.

4. CONCLUSION

Visual exploration of the reliefs of Menak Jinggo Temple into Majapahit Batik design gives a new dimension in batik design, especially the Majapahit Batik motif. The reliefs of the Majapahit temple as a legacy of the past is brought back to be a product of the present that is undergoing renewal through a design approach. This renewal is to bridge the legacy of Majapahit with the concept and visual of the current era. This renewal concept underpins the creative process so that the batik produced is not a mere batik cloth. However, behind the batik product through the display of its motifs, it can communicate the historical values and cultural heritage of Majapahit.
These values are represented through the appearance of motifs that have character and characteristics that will distinguish it from other regions. The visual exploration of Menak Jinggo Temple for the development of Majapahit Batik design also opens possibilities for new product development and preserves what has been passed down from the past. This exploration will maintain and, at the same time, give a new air to Majapahit Batik so it can survive in the current cultural flow. The management of this creativity can also empower Majapahit underpins artisans to be able to compete in the era of creative industries and increase revenue and shape business expansion. As it is known, batik as a home industry becomes one of the essential economic joints because it can open employment in large numbers. In this context, batik is not only the preservation effort of tradition and culture but also can be a source of economic income if it is adequately managed.

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Classic Elegant Style Preference in Indonesian Upper-Class Customers in 2015-2018

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ABSTRACT

Clothes do not only fulfill physiological needs, but also psychological needs, so that humans look stylish and trendy. One style of clothes that is recognized and used in Indonesia is a classic elegant style that is characterized by neat cuts, tailor made, and a choice of colors and motifs that tend not too extravagant to accentuate the neat and classic pieces. The use of classic elegant style by upper-class consumers as an important role of the trickle-down fashion principle in this research was traced from the rubrics of “Hot” and “Liputan Khusus” in Dewi Magazine published in 2015-2018. It was found that this style was the dominant style that emerged along with the repetitive cycle of 1980s fashion trends in which fashion consumers had the desire to look established, exclusive, and had special attention to a healthy lifestyle that made the wearers look fit and prime. In the past, classic elegant style was more widely used by adult upper-class consumers, however, the stereotypes changed since this style was then used by young adults with various professions related to the use of the internet, which led to the shifting of upper-class consumers into young adults.

Keywords: Fashion style, Classic elegant, Upper-class consumers, Dewi Magazine

1. INTRODUCTION

Human needs to dress in principle to meet the secondary needs, but along with the civilization development, human also develops other needs that are met by clothes in addition to its body protection principle. Humans dress themselves to be stylish [1]. In Indonesia, it is known that the habit of dressing for aesthetic needs has developed since the 14th century, which is enshrined in the reliefs of the Borobudur temple that shows the clothes variety according to the needs of its user activities [2]. In the next era, fashion styles in Indonesia followed the trend of Western clothes with the use of modern clothes by Indonesian women, such as dresses, blouses, skirts, and pants, which shifted from the use of kebaya and sarong
that was originally referred to as typical clothes for Indonesian women. The use of modern clothes in Indonesia continues to grow until now, by bringing up a variety of fashion styles that refer to world fashion trends. One of the clothing styles is widely recognized in Indonesia is the classic elegant style.

Principally, the classic elegant style, as referred to Mohamad Alim Zaman, is a style with a neat and tailor-made impression, consisting of two to three pieces of clothes that are combined and matched, the motif chosen is simple geometric like regular lines and squares, and the distinctive color is black, beige, ash, brown, maroon, and purplish shades [3]. The material used is superior quality material with a character that is not too rigid but not too thin with a silhouette that does not form the body shape. This classic elegant style is a style that is often chosen by fashion users in Indonesia for formal occasions and as a personal style. Academic research related to changes in certain fashion styles in Indonesia is still rarely found, usually academic research is more about the latest trends or trends. In the field of marketing, fashion is often a topic of study in terms of consumer behavior, trends and sales cycles and lifestyle trends in a particular community or population. However, research on fashion styles that arises over certain phenomena that utilize data from specific print media, namely fashion magazines, is rarely found at any time, and therefore this research tries to fill that gap.

Roach and Eicher stated that fashion symbolically binds a community [1], this can also be seen from the data referenced to the classic elegant style obtained from Dewi Magazine as a women's magazine emphasizing on original Indonesian fashion. The use of classic elegant clothes shows the demographic segmentation of its users, namely upper-class consumers, which is in accordance with Barnard's statement that fashion can define one's social role [4]. This research used visual data in the form of fashion content obtained from Dewi Magazine in 2015-2018 from several selected editions representing information on the use of classic elegant style.

2. RESEARCH METHOD

This research approaches the topic using content analysis method with visual data objects from Dewi Magazine. Content analysis was used in seeing trends and changes in objects. Content analysis is a research technique that is used to obtain an objective, systematic, and quantitative description, and it builds a form of content from communication [5]. In content analysis, systematic observation is carried out on a message based on procedural arguments and theoretical references, and validity is considered higher than reliability [6].

Dewi Magazine is an original Indonesian magazine published by Femina Group. In 1970, Pia Alisjahbana together with Mirtati Kartohadiprodjo and Widarti Gunawan published Femina Magazine, followed by Gadis Magazine and Dewi Magazine. The contents of Dewi Magazine that is specifically used in this research are visual data from two magazine rubrics, namely Hot and Liputan Khusus (Special Coverage). Those two rubrics are event coverage that are attended by high-class fashion consumers. Regarding the trickle-down pattern adopted by fashion, magazines as a media have a position between designers/elite consumers and consumers in general, as follows:

![Fig. 1 Trickle-down pattern in fashion](image-url)
The magazine's position in that process is an information medium for designers and elite consumers. Trickle-down theory has a basic principle that fashion moves first in the upper social class, when a trend is introduced by a designer or trend forecaster as an agent of reforming the trend and then first adopted by upper class or elite consumers. High-end consumers are usually attached to the image of consumers with high experience needs of goods from authentic brands [8]. These consumers want to keep up to date with the latest trends, this aspect of consumerism is of paramount importance to them. They seek variety and derive a sense of pleasure when they find a new style [9].

People adopt the fashion trends of higher status locations to a far greater extent than they do lower status locations[10]. These upper-class consumers form the image of prosperity, luxury, and visual attractiveness of the attributes of the trend to lure consumers in the lower social class to imitate the style and the adoption of the latest style.

3. RESULT AND DISCUSSION

A. Classic Elegant Style in 2015-2018

This research has developed matriculation based on visual data obtained from Hot and Liputan Khusus rubrics, which is a representative edition of Dewi Magazine in 2015, 2016, 2017, and 2018. From these data, visual data categorization was compiled, one of which is the fashion style category. This fashion style was analyzed visually based on clothing silhouette, clothing pieces, clothing components (tops, bottoms, and overalls), and clothing elements (neckline/collar, hands, clothing length, bottom length, motifs, and colors). The types of clothing styles that were initially tested were androgyny, avant-garde, beatnik, belle époque, chic, dandy, deconstructive, disco, ethnic, flapper, folklo, glam rock, goth, grunge, hippie, contemporary, neo-classic, new neo-classic look, new romantic, punk, steampunk, sporty, streetwear, surrealism, victoria, youthquake, sporty casual, feminine romantic, sexy alluring, classic elegant, exotic dramatic, and arty-off-beat styles. Based on the fashion style, five types of clothing styles with the highest frequency of occurrence were obtained, which are chic, classic elegant, glamrock, streetwear, and youthquake.

The amount of visual data obtained from Dewi Magazine varied each year, because it could be that in an edition there was no Hot and Liputan Khusus rubrics, or if there is an event not happening in Indonesia hence the data was not representative. Below is the presentation of data obtained from sources in the form of tables and line graphs.
Based on the data obtained, classic elegant style was the style that most appeared compared to other fashion styles, with the percentage of occurrence above 50% in three years, except in 2017 that was decreased. The second highest frequency of occurrence was chic style, but none of them appeared to reach 50% or half of the sample, unlike the classic elegant style, as well as other styles. Only glamrock, streetwear, and youth wear styles that occurred between 5%-36%, the rest was only minor occurrences. The graph depicts that the occurrence of classic elegant style was almost similar in pattern to the glamrock style, having a consistency value in 2015, 2016, and 2018, but dropped in 2017. In 2017, the style with the highest frequency was chic, which, if examined had different characteristics with classic elegant style.

TABLE 1
Visual Data of Classic Elegant Style on Dewi Magazine 2015-2018

<table>
<thead>
<tr>
<th>Year</th>
<th>Classic elegant style tracing</th>
<th>Description</th>
<th>Classic elegant style tracing</th>
<th>Description</th>
</tr>
</thead>
</table>
| 2015 | ![Image](image1.png)            | Name: Ira Lembong  
Age range: 31-40  
Role: Socialite  
Motive: Plain  
Color: Black and white  
Event: Photo session | ![Image](image2.png) | Name: Not mentioned  
Age range: 21-30  
Role: Model  
Motive: Plain  
Color: Black  
Event: Photo session |
| 2016 | ![Image](image3.png)            | Name: Bianca Belnadia  
Age range: 21-30  
Role: Entrepreneur  
Motive: Plain  
Color: White  
Event: Photo session | ![Image](image4.png) | Name: Rosalynidinata  
Gunawan (Ling-ling)  
Age range: 31-40  
Role: Entrepreneur  
Motive: Plain  
Color: White  
Event: Product launching |
| 2017 | ![Image](image5.png)            | Name: Lilies  
Wahjuningsih  
Age range: 31-40  
Role: Socialite  
Motive: Floral  
Color: Black and white  
Event: Anniversary | ![Image](image6.png) | Name: Dara Setyohadi  
Age range: 31-40  
Role: Socialite  
Motive: Plain  
Color: Black and white  
Event: Book launching |
| 2018 | ![Image](image7.png)            | Name: Jasmine Prasetyio  
Age range: 31-40  
Role: Socialite  
Motive: Kaleidoscope  
Color: Black and white  
Event: Boutique opening | ![Image](image8.png) | Name: Shanoon Hartono  
Age range: 41-50  
Role: Socialite  
Motive: Slightly baroque  
Color: Black and white  
Event: Boutique opening |
B. The Phenomenon of Fashion Trends in 2015-2018

This research is focused on the period of 2015 to 2018. In that year, there were broadly a number of phenomena to be observed that are in accordance with cyclical or rotating trend patterns [11], which was the style from the 1980s. In that decade, the idea to start a better life emerged, one of which is to pay attention to health problems by starting to live a healthy lifestyle and exercise that is manifested in a fit body. To some people, when a healthy lifestyle cannot be fully applied, they tried to imitate it in a stylish manner as if it has been able to apply the pattern but only in appearance, such as wearing clothing with a silhouette that shows broad shoulders, and a sturdy and charismatic chest.

The tendency of the community, especially young people, was trying to transform their lives to become well-established, in response to the previous culture, namely the culture of hippies whose lifestyle was anti-establishment and tended to be self-destructive, with the use of addictive substances and alcoholic drinks. This appearance was supported by a strong desire to get a financially decent life, position, and dignity from a young age, known as Yuppies. Manifestations of fashion in this decade were elegant tailored suits and neat preppy styles. Yuppies or "Young, well-educated, well-paid urban professionals" referring to young people the age 28 - 35 that earned salary of more than $40,000 per year and lived in metropolitan area. Despite their expensive tastes, these professionals remained health-conscious with low-fat diets, all-natural fruit drinks, and bottled water. For exercise, they were often found jogging [12].

This phenomenon was almost similar to the 1980s which was captured in the trend of clothes in Indonesia. They paid attention to personal welfare first to be able to influence and prosper the others afterwards. This made them start paying attention to physical health by diligently exercising such as attending the gym, yoga, running, and other types of sports. This is related to the phenomenon of Fitspiration, an online trend designed to inspire viewers towards a healthier lifestyle by promoting exercise and healthy food [13]. A healthy body shape was no longer defined by a "skinny" body, which was definition of an ideal body shape for women in previous eras, but a fit body by showing large parts such as the arms, chest, and other body parts.

Today's young generation was also a generation of workers in the business sector, as well as working in offices with enough income to support their respective lifestyles. This pattern was similar to the cultural patterns of yuppies in the 80s, where the young people had a tendency to be able to live independently, had a high level of education, cared about issues that arouse in their place both in environmental, political, and social aspects. Based on research that has been done by Mary Alice Casto and Marilyn DeLong, the participants associated simple and understated layout and surface structures with classic, which allowed a design to express maturity and sophistication [14]. This generation also represented itself with neat, classic, and elegant clothing while still showing power and manners. Regis stated in his research, as appreciation of beauty shifted from the objective to the subjective, taste, as a special faculty, provided for a rational aesthetic judgment [15]. They try to show the character emphasizing on essence, and did not like excessive things, by more interested in using clothing with colors that were not too bright and tend to be monochrome.

The selection of classic elegant clothes with a dashing silhouette to women also showed the culture and movement of women empowerment that developed in Indonesia. Women demand gender equality in running their daily lives. As Duflo stated in her research, a key source of inequality between women and men stems from the way they are expected to spend their time [16]. Now, women can choose to carry out their activities as workers either at
home, work or as a housewife. Classic elegant clothes could help women to gained
confidence in their activities. The manifestation of this movement was the use of clothing
with neat style such as wearing a blazer, tailored suits, and silhouettes that tend to be
genderless. There were also the use of baggy pants, pipes, and culottes that represented
flexibility and ease of movement. In terms of fashion accessories, the use of sports shoes such
as sneakers and running shoes in daily life, whether sports or not, also reflected dynamism
and a healthy lifestyle. DeLong stated, classic design has enough familiarity that its form and
contexts are still readily understood but can be adjusted or embellished so that it has enough
newness or novelty to induce a positive cognitive reassessment or esthetic response [14]. The
elegant classic style could be a trend that sticks out in 2015-2018, but because of its timeless
manifestations, it was very possible that this classic elegant style did not only appear due to
collisions between phenomena, but rather became a long-term trend which could give birth
to a new character in the style of upper-class consumers clothes in Indonesia. The idea that
emerges is that the classic elegant style as a fashion trend is not only a choice for a society in
a certain time, but represents how the social and cultural movements of the community, how
they interpret a healthy lifestyle by using fashion as a showcase. The idea that emerged from
this research was how the influence of the age movement of influencers influenced the
adaptation of fashion styles in a period because of the phenomenon of the rising young
billionaire.

4. CONCLUSION

The analyzed data shows that the average woman who wore classic elegant clothes was a
woman with a professional background in celebrity, socialite, and entrepreneurship, who
tended to have a profession that required high social interaction, meeting people from various
circles, thus demanding to always appear impeccable. From the matrix, obtained
demographics of women who wore the classic elegant style were women with a majority of
ages of 20-40 years. Previously, the Yuppies style was used by women aged 28-35 years,
now, due to the phenomenon of young billionare, the trend of young people who were very
well-established due to growing up in the internet era and having a profession that was
attached to that era (selebgram, youtuber, content creator, and celebrities), causing many
young women to use classic elegant style to attend number of events, and the classic elegant
style was not only reaching women younger than the average Yuppie trend user in the 80s
(28-35 years), but also the oldest age range shifts to age 40, which happened due to the
phenomenon of the ease of access of people with that age range to access technology, and to
get information and preferences about the latest trends. Based on the process of collecting
and arranging colors in the matrix, the four colors often appeared in various types of events
to support the classic elegant style and to be more context-free because these colors could be
used in a variety of settings.

ACKNOWLEDGE

This research was supported by Program Penelitian, Pengabdian kepada Masyarakat dan
Inovasi (P3MI) LPPM ITB 2019. This research is a part of Doctoral research on Doctoral
Programs Visual Art and Design, thus we would like to show our gratitude to the supervisors of the process.

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Integrating The Value of Javanese Language Education to Build Characteristics of Kindergarten Student’s

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ABSTRACT
Javanese language education is very important and urgent to be given to children from an early childhood. Javanese language is one of the cultures of the Indonesian State which is full of meaning. The variety and level of speech in the use of Javanese teaches its users to uphold the values of hospitality, courtesy, inferiority, respect and respect to others. This study aims to describe and explain the concept of Javanese language education in kindergarten to develop early childhood character and preserve culture. This research is a case study conducted at 4 kindergartens in Solo City, including Al Islam 2 Kindergarten, ABA Nurul Hidayah PK, Permata Hati Jebres Kindergarten and Al Miftahul Jannah Kindergarten. Data obtained from the analysis of the vision of the institution, activities and programs of the institution, children's activities and the viewpoints of educators. To identify problems, analytical techniques used are interactive analysis techniques. The results showed that the vision of the 4 kindergartens developed the character of young children who have character. In addition, the internalization of the Javanese language education program is also carried out in learning activities by teachers, to create a culture of mutual respect in schools, in the family environment to the community environment by using polite and polite regional languages as a communication tool.

Keywords: integration, values of Javanese language, character, kindergarten

1. INTRODUCTION
Early childhood is a period of development that occurs from the end of infancy to a period of 5 or 6 years, this period is also called the preschool year. During this time, young children learn independently and take care of themselves, they also develop skills to prepare for school, and they spend hours playing with peers [1]. Early childhood education is a conscious effort to facilitate the physical and spiritual development and growth of children from birth until the age of six, carried out through the provision of experience and stimulation that develops full and integrated potential, develops children can grow and develop healthy and in accordance with the optimal norms, values and expectations of the community [2]. Based on the Ministerial Regulation No. 146 of 2014 concerning the 2013 Early Childhood Education
Curriculum which states that the curriculum was developed by taking into account the socio-cultural characteristics of the local community and supporting the preservation of cultural diversity. The existence of education, makes humans have the opportunity to add insight, knowledge to new experiences, so that it grows into a broad intellectual person. The success of education is not only from the success obtained from various achievements, but also seen from the educational agreement in growing positive characters in yourself.

Character education includes three main elements, namely knowing goodness, loving kindness and doing good [3]. Because of the importance of character education through various methods and methods, one of them is through Javanese language education. Javanese language is a communication tool used by the Javanese community, consisting of three provinces namely West Java, Central Java and East Java with their respective accents and characteristics. Javanese is one of the cultures of the Indonesian State which is full of meaning. The variety and level of narration in Javanese require users to uphold the values of competence, politeness, low self, respect and respect for others [4]. Javanese language is not just an artifact of Javanese culture, but also is the language of Javanese culture [5]. Because of Javanese language education becomes an important thing that must be introduced starting from early childhood. Especially at the time of 4.0 the use of Javanese among the people, especially children now has begun to decline. In a previous study in the Buton region, discussing cultural values on character education, showed its benefits in overcoming problems in Buton society [6]. The difference between this research and the research in Buton is the school level. If in Buton see the process of character education in high school, while this research was conducted in early childhood education institutions. This study saw that character education was implanted earlier, in kindergarten.

Parents are competing in giving English private lessons to their children. If this does not get attention, then the nation's culture will become extinct by western culture. Several factors cause the decline in language use among children in the area of Java related to the development of media, communication, technology and information, regional learning that is increasingly displaced and an increasingly unfavorable environment in the development of the use of Javanese language [7].

Javanese language functions is a cultural language in addition to communicative functions also acts as a means of manifesting cultural attitudes that are loaded with noble values. Javanese courtesy means knowing the boundaries of courtesy, knowing how to use good customs and having a sense of responsibility for the improvement of living together. In order to achieve politeness that can become a person's personal self-decoration, the conditions that must be followed are good at protecting the feelings of others in relationships, good at respecting friends and opponents, good at protecting speech, not being rude and not hurting other people's hearts [8].

Javanese language education is carried out by internalizing and reinforcing values in Javanese language in kindergartens to build a cultured character and in accordance with the norms in society. Internalization of values in Javanese is not only when learning in the classroom. But the use of language that is familiarized by the teacher, is also done outside the classroom, such as in the community environment, and most importantly in the family.
environment. So it is important that there is cooperation from teachers, families and communities in the environment of children.

2. METHOD

This research is a qualitative descriptive study using the case study approach. Case studies were conducted in four kindergartens in solo, namely TK Al Islam 2, ABA Nurul Hidayah PK, TKIT Permata Hati Jebres and RA Alam Miftahul Jannah Surakarta. This study aims to find out how to internalize the values of Javanese language education in building good character in early childhood. Data sources from this study were 1) informants including teachers and children, 2) events in teaching and learning activities, and 3) documents obtained from the curriculum covering learning tools in schools. The data obtained is the result of observations in four kindergartens, in-depth interviews and literature studies from several documents. This research has Ledford and Gast stages, which are starting from preparation, preparation of instruments, observation in the field and then reporting each stage [9]. Data analysis using interactive data analysis techniques, predictions, groupings, relationships, discoveries with models and the existence of data processing in the assessment.

3. RESULT AND DISCUSSION

The Javanese language education discussed in this study is related to the Javanese language education that was carried out in four kindergartens. Every kindergarten has special characteristics in carrying out the educational process, but every learning given has the same goal of developing character and potential in children. Java language education in kindergarten is a hidden curriculum, which is not recorded as a subject. However, the education provided is tucked in the provision of learning during class activities. The teacher accustoms children to be able to speak Indonesian and not forget Javanese language. Javanese language education provided includes rules for behaving to peers and older people. Javanese language education in these four schools has many similarities, namely the teacher uses Indonesian and then interpreted into Javanese Krama. Usually the efforts of Javanese language education are carried out on habituation activities such as when greeting good morning, when asking for help, when thanking and others.

The use of Javanese language is used on the basis of the level of speech so that in use it has different rules. Speech level is a variation of language whose difference is determined by the attitude of the speaker to the speaking partner or the third person being discussed [10]. Variety of uploads-bases are very many, but here only 2 are mentioned, namely Javanese Krama and Ngoko Javanese. In emic, really Javanese language can be divided into two namely ngoko and krama [11].The use of Javanese is distinguished according to who we are communicating with, namely adjusting age, position and level of familiarity with the speaker. In Javanese language education teaches children to have politeness when behaving with older people by using a more polite communication language through Javanese language. While the language used when communicating with peers uses Javanese Ngoko.

One of the problems related to the Javanese language of children who are not developing is because there is no support from parents [12]. Limited vocabulary. Children who have entered
Kindergarten age have generally acquired around 3000 words [13]. From the results of this study, the children of the four kindergartens still have a limited vocabulary of Javanese manners, they only get the vocabulary they have heard from those around them, especially from their respective parents. So if parents get used to using Javanese at home, then the child will be fluent in good Javanese language. Vice versa, if parents are not accustomed to using good Javanese language at home, then the child will choose another language for them to use as a communication tool. This is similar to the results of interviews conducted with 164 children from four kindergartens. On average the children revealed that their parents used Javanese Ngoko.

While the results of interviews with kindergarten teachers from the four kindergartens, on average have the same answer. When asked "did the teacher experience difficulties in providing Javanese language education to children?", The teacher answered that he did not get into difficulties, but the teacher needed the role of parents to provide repetition of Javanese language learning at school by making it a habit when at home. It is expected that Javanese language, especially Javanese language, is not only memorized for children, but it becomes a good habit and is inherent in the child's character.

Data from interviews and observations at Al Islam 2 Kindergarten, ABA Nurul Hidayah PK, TKIT Permata Hati Jebres and RA Alam Miftahul Jannah show that there are a number of ways TKs implement curriculum that integrates Javanese language learning, including one day a week program using Javanese language, programs implementation of the Javanese cultural festival once a semester, festival activities including the use of traditional Javanese clothing, Javanese singing competitions, presentation of Javanese special food. Then there are kindergartens who do not have special programs, they only provide Javanese language education only in habituation activities in the classroom.

The four kindergartens also use learning media in providing Javanese language education, such as picture books, picture posters, for educational game tools to improve the vocabulary of Javanese courtesy. Learning media is an effective way to introduce new information to children, for example in the introduction of Javanese.

The results of previous research conducted by Kemp and Dayton show that the positive impact of learning media for the implementation of teaching and learning processes includes, the delivery of learning becomes more standardized, learning becomes more interesting, learning material can be delivered in a relatively short time, and the role of the teacher can be changed to more positive direction [14]. In accordance with Piaget's theory, that children aged 2 to 7 years are pre-operational, so children need to learn through concrete things or can be seen, held and felt by them [15]. Javanese language will be more fun and can be accepted by young children if it is delivered by the teacher with learning methods and learning media that are interesting for children.

4. CONCLUSION

Javanese is one of the regional languages in Indonesia, which when viewed from the largest number of users compared to other regional languages [16]. Learning Javanese in early childhood, especially in kindergarten has the main goal that is that children enjoy using
Javanese [17]. Kindergarten education must implement and internalize the concepts of Javanese language education values for children from an early age. The learning program arranged by the teacher must adjust the child's needs. If Javanese language education is applied with fun and easy methods, children will feel comfortable accepting learning and able to apply it well. Character education in Javanese can develop a polite and respectful attitude towards others. Basic uploads are very important to teach early childhood at school and habituating at home. In addition to preserving Javanese culture, it also functions as the application of courtesy in communicating with others, so that children grow in character [18].

REFERENCES
Nias Warrior’s Armor and its Fundamental Values

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ABSTRACT

Nias headhunter (human head collectors) was once a feared and victorious warrior. The society is famous of its complex social structures, anti-earthquake architecture, detailed wooden and stone statuary, along with its vicious warriors. Since the independence of Indonesia, war costume production stopped. Moreover, the need to pay taxes and daily necessities causes the once great warriors into abandoning his identity completely. For tourism purposes, war costume is produced with cheap materials and less details, resulting in losing its fundamental meanings. This paper aims to analyze Nias unique war costume, specifically the armor and its fundamental values based on the armor’s structural design and materials. The data were obtained by ethnographic research in Nias Heritage Museum and the village of Bawomataluo. Literature research were done by collecting cultural and historical books, historical images, previous research article and journals related to Nias custom, history, and war issues. The data were then analyzed using the psychology of dress theory by creating a dialogue between the Nias armor and the self. The result shows that based on its structure, the armor shows ‘magnificence’ and according to its material, the armor signifies ‘power’. By identifying the fundamental meaning of Nias war costume’s fundamental values, the identity of the warriors can be an important heritage to Nias descendants and Indonesia society as a whole.

Keywords: armor, fundamental meaning, heritage, identity, Nias, psychology of dress

1. INTRODUCTION

Indonesian traditional clothing consists of both protective and aesthetic values, it shows the wearer’s social status and contains fundamental values that derived from the local wisdom. Local wisdom is a special view of life that became unique, contains personality and identity of a community. It carries life strategies that manifest the activities of a community [1]. Fundamental values are seen through the decorative design and structural design of a clothing. Research shows that Indonesia is most famous of its traditional textile such as Batik and Tenun, due to years of a spiritual medium that provide values to the wearer [2]. However, as a structural design, a clothing offers more personal worth, considering a clothing is made mostly by measure and can be decorated based on the owner’s liking. Indonesian clothing is categorized by daily
wear, customary wear, wedding attire and uniform. Each of the categorized clothing is well developed by design, materials, pattern, and colors. The developments of each category can be seen through the amount of Indonesia’s traditional clothing designers and the modern traditional clothing seen in Indonesia’s academic graduation, weddings, and formal events. The only category that has not yet to be clarified after the independence of Indonesia is the war costume.

Around the world, the production of traditional armor stopped and its fundamental values needed to be analyzed. Ryan and Barnes’ work regarding the armor in Japan and Korea stated the material per period and its development [3]. The research is important to acknowledge the journey of material from Europe to East Asia and possibly to Nias. However, the analysis of structure and fundamental values of the armor are not mentioned and needed to be address. In this paper, we report the investigation of fundamental values through the armor’s structure and material. The armor has a unique structure and the development of materials shows how technology and values in Nias culture happened and developed. Although war costumes are not produced and used as its original purpose, it is important that Nias descendants recognize and appreciate their local values the same as their ancestors did. These values are an important heritage and can be used in their daily life as their identity, lifestyle or clothing.

2. METHOD

This research uses qualitative research with historical approach to discover the pattern of rituals, social behavior, or custom in Nias regarding the warlike society and war costume [4]. The psychology of dress theory analyzes the relationship between the armor and the wearer. It aims to unfold the fundamental values of Nias headhunter’s armor [5]. Source of data by field research in Nias island were done from 22nd until 24th of August 2019. Source of data were 1) informants, including the Nias Museum of Heritage founder and the museum director, as well as the descendant of Bawomataluo Village’s warlord, 2) documents, obtained from articles, journals, and books related to Nias, headhunters, history, and 3) historical images collected at the online collection of Nias Museum of Heritage, Troppen Museum and Quai Branly – Jacques Chirac Museum. Data were collected through in-depth interview, field observation, and literature study.

3. RESULT AND DISCUSSION

The war philosophy, warlike society, and war costume are three unbreakable links. To understand the war costume, it is important to have knowledge about the war philosophy and warlike society of Nias. The traditions, symbols, and meanings a costume has are taken from the philosophy and the society’s common belief.

The consciousness of the art of dressing leads to personal vanity. In the psychology of dress, the outcome of dressing on creating impression, attributions, and social perception or behaviors. Dressing is perceived as well as the characteristics of perceivers of clothed individuals has a profound effect on what is perceived about others [6] A clothing protects an individual from fear. The fear is not only about physical aspects, but also psychological aspects, to be respected or to be liked. To understand the study, research of the Nias armor should be associated with its cultural meaning, the relationship between the armor and the self, and how it is influencing the body image.

Nias war costume is created to psychologically terrorize its enemy [7]. Every inch of the clothing item shows intimidation to everyone who sees it. The protective gears are made with oversize silhouette, pointy edges, and decorated with animal parts. The attacking devices are
impressive and are well decorated with wood carving, animal claws, fossils, and powerful amulet. This paper will discuss the Nias armor structure, its meaning to the wearer, meaning of the perceivers, and its fundamental values.

3.1. Nias War Philosophy

The myth of Nias origin has various versions but the same storyline, they were the descent of Lowalangi that divided into two, the North and the South [8]. The folklore continues to develop in many forms but in one essence: both started with a misty void; meaning death brings life. Nias with its warlike society contains a philosophy to dominate another, separates unsuitable conditions, and to believe that to kill is to give life [9]. Their belief is unconsciously consistent to their myth of origin. There are three reasons a village declares war: power, wealth, and pride. Nias society emphasizes the ‘pride’ of a village into their life. The pride of dominance is seen among the constant rivalry with other villages, and conflict of food. Nias society accentuate the production of war weaponry than agricultural equipment, therefore, in the society, death by the cause of war is highly valued that the death of hunger [10] [11].

Nias is known for its headhunters and their stone jumping (fahombo batu) tradition. During the colonialization of the Dutch, the warriors were feared, in result, people are advised not to visit Nias outside Gunungsitoli area [5]. The tradition of head hunting and war were embedded in Nias through its warlike society. Production of manufacturing war items are highly more important than agricultural and farm tools [10]. The young boys of Nias, are trained to watch the older boys practice jumping a two-meter stone in order to do it themselves when they are older. This process is done to decide if they are worthy to protect their village as a warrior; either to attack their enemy or as the village guard [11]. Not every male can jump the two-meter stone as it is believed besides active training, they should be guided by an ancestor spirit. A man is worthy of this responsibility if he jumped the stone three times in a row, local belief said that the skill to jump the stone is hereditary [12]. This practice is risky considering the height of the stone, sharp objects put on the stone [13], protection gear on the leg area and elbow, and the landing zone are formed by a small space of sand. Unfortunate trainers can hurt themselves; the worst scenario is if they die during this practice. Therefore, being a warrior is considered a noble status and protected by the ancestor.

War, victory, and lost in Nias battle is influenced by a local priest (ere), it’s helper in a shape of a wooden statue (adu), and the evil spirit (bekhu). Battles between villages often occur to defend the honor of the village. This action is called efabanuasa ndöra ba banuasa, kiki-kiri mbambatö i.e. a patriotic sense for the village is more important than kinship. To become a soldier, a long sequence of ritual is needed, however, if someone manages to avenge a village, when he returns, he will be welcomed and appointed as a respected soldier [11].

3.2. Armor Structure and its Fundamental Values

As a warrior, a man is dressed according to the basic uniform that consist of protective gear and attacking device. A warrior can decorate such as adding personal touches or items that possessed spiritual strength [14]. To distinguish a friend or foe during war time, these personal touches are crucial to differentiate another warrior. The basic uniform of protective gear consists of helmet (takula tafalo), armor (oröba, name may differ due to its material), loincloth (saombö), necklace (kalabubu) and shield (baluse). The basic uniform of attacking device includes ceremonial knife (tolögu) and spear (toho) [15]. In conclusion, Nias war costume are
fused with the wearer’s characteristic. The decorative costume is made to scare the enemy, even though the enemy might be more powerful [7].

Nias armor’s basic structure is formed by a vest shape, front opening, A-line silhouette and a straight bold shoulder, with a circular decoration on the neck [Fig 1]. This basic structure can be seen through the early 19th century from the usage of animal skin and natural fiber, until early 20th century armors created by metal, and later, combining different materials to achieve more personalization [Fig 2]. After the independence of Indonesia, the armor is more common to be produced by cotton. The body structure of Nias people are petite, therefore it is understandable if they created a ‘power suit’ with bold shoulder and an A-line silhouette. The silhouette manipulates the body shape into a massive upper body by creating a longer and broad shoulder and torso. The circular decoration has a function to protect the neck. Psychologically, people with broad shoulder are associated with masculinity and power. The same emotion is portrayed when a warrior wears the armor.

Before having access to other materials, Nias armor was made from natural fibers. For the armor, it is woven by a bast fiber called isitö. Traditionally, it was believed that isitö fibers gave power to its wearer. Later, there is evidence of Nias armor created from tiger skin. Nias does not have tiger living in its territory, however there is a traditional ceremony of ‘Famaiö Harimao,’ which is a ceremony of remission of sins, as a tiger statue being carried around the village, then broken into pieces and thrown in a river [15]. Nias believe that a tiger possesses a power to attack, therefore decoration of the ceremonial knife is constructed of tiger claws. A tiger in Nias symbolize strength and cleverness. Nias is known for its wood and stone carvings. In Nias megalithic stone carvings, an alligator signifies wisdom [16]. Alligator lives in Nias and there are traces of the armor made by alligator skin, the texture and detail of the armor shows a deadly elegance of a calm and vicious alligator [17]. An alligator in Nias tradition represent the underworld and conveys the punishment of the ancestors. [18]. Moving on the metal or tin material, once again the alligator skin is present. The metal material is cut and weld to mimic the alligator’s tail, shaped at the back of armor. Because metal can be weld, the A-line structure can be clearly achieved by pattern drafting a circular shape.

Although Nias armor has a basic structure, each armor is owned personally by a warrior. Each warrior can personalize his armor by decorating it with natural objects, palm fibers, spikes, painting, or embroidery. As the advance technology of decorating was increasingly introduced by the influence of the overseas merchants and researcher by time, the Nias armor was impacted by the advance decoration [Fig 3]. The more decorated, the more pride a warrior has. It took time to slowly decorate the armor, sometimes the material is obtained by trading, stealing, and hunting. This characteristic shows the warrior’s creativity and wearing an armor shows a ‘magnificence’ value for the wearer, as for the material, it shows ‘power’.

Fig 1. Front, side, and back view of Nias armor’s basic structure
Source: quaibrantly, n.d
3.3. Other Armor and its Characteristics: Japanese Samurai

The Japanese armors was displayed at the Metropolitan Museum of Art and the characteristic has been investigated [19]. The armor worn by the samurai are seen as “a creation of art”. The process was made through a strict code of honor around loyalty, self-discipline, obligation, and the shame of failure. A samurai values his sword and armor, both would be handed down hereditarily. An Armor’s ensembles qualify as multimedia art as they embody the spirit of several Japanese art forms. The jutting planes of tiles are architecture in miniature; the curled flaps of certain helmets introduce pagodalike curves; the grimacing masks portrays kabuki; The scales’ lacing provides color, texture, pattern and flexibility.
4. CONCLUSION

There are several local wisdoms that Nias is well known of, the jumping stone (was featured on Indonesian currency) and the war dance. Both are associated with Nias warrior. The island was mentioned in several historical writing as an island of headhunters and slave traders. The society was portrayed as an eerie tribe. However, Nias tribe can be considered a creative craftsman, they sculpt stones, carve woods, weld metals, weaving fabrics, and embroidering textiles. As a former animistic, each craft contains a special symbol and meanings. This also applies to the Nias armor. An armor is personally decorated and contain personal meanings, as a whole an armor shows ‘magnificence’ of the wearer. Today, Nias is slowly being recognized as one of Indonesia’s tourist site. The once feared island are regaining popularity for its nature, architecture, and local tradition. It is important for us to remind the younger generation about the ‘magnificence’ and ‘power’ as one of Nias fundamental values that was analyzed based on its armor and material. The pride and diligence that once was embedded in Nias tribe should be owned by the people of Nias today.

Future research regarding Nias war costume can be done by analyzing its fundamental values on other structure as one of Indonesia’s heritage. New study can be developed with other expertise.

REFERENCES


The Wayang Beber Pacitan Illustration Style for The Development of Character Figures for Millennial Generation Segmentation

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ABSTRACT

This research uses descriptive qualitative research with the main focus to describe and explain the role of animation as an alternative to the development of traditional arts. Particularly in the process of creative development of imagination, and exploration of techniques, including the use of modern technology and illustration, this aims at alternative media for preservation and diversification, especially to the sophisticated to create certain effects. This development makes illustration as an art form that not only conveys messages but can be enjoyed as a form of art that has certain elements of beauty and satisfaction. Stages of analysis through various sources generated from information both from literature review and interviews are carried out using models interactive, where each component of the analysis includes the stages of data collection, data reduction, presentation, and drawing conclusions. Through data triangulation techniques in the form of triangulation of data sources and theory triangulation as a benchmark in supporting the data validity test stage. The results of the study in the form of wayang beber character studies can be applied in audiovisual and other media and can be explored further and developed in the future so that traditional arts can develop along with the times.

Keywords: Character, Puppet Beber, Illustration, Preservation, and Millennial Generation

1. INTRODUCTION

In this era of globalization, there is a growing fear that cultures around the world will become more uniform, leading to a decline in cultural diversity. To overcome this potential homogeneity, strategies have been developed to preserve cultures whose existence can be threatened [1]. Indonesian culture is inseparable from the dynamics and developments caused by the flow of pre-modern post-modern culture. The last decade of this century is in two contexts which shape and shape the current cultural figure, the process of modernization and globalization. Ideas, patterns of behavior and prejudice intersect and clash and synthesize to produce new cultural
elements [2]. The regional culture at this time feels critical because it is displaced by modern culture from the west. The presence of digital media changes the world and the way we think about ourselves and the universe. Specifically, digital culture is associated with the speed of social change and technological transformation in a short time [3]. Slowly the community begins to leave the local culture which actually has a deep meaning. Hedonism and individualism are inherent in people's lives, especially the younger generation [4]. Society considers regional culture an ancient thought that is not appropriate in the current context. Culture is no longer a filter of the times, but a mere memory [5]. Culture of hedonism and individualism hit people's lives, especially among the millennial generation. The millennial generation is an emerging generation and will soon become the dominant workforce in Indonesia. Unfortunately, millennial generation is highly motivated in Indonesia, where this millennial is a new problem for human resources because it has different characteristics compared to its predecessor. [6]. The generation of Indonesian millennials is more vulnerable to the entry of change and influence from the west. Solutions to ward off or reduce the culture, one of them through traditional arts and culture, where one of them through wayang.

The application of local wisdom models and ways of community adaptation in living with the natural atmosphere is a local cultural behavior, which revealed the way of life of the people who still adhere to local customs [7]. Traditional art performances are usually associated with religious activities, affirmation of social integrity, education and aesthetic pleasure experienced by commanders and royal families. Traditional art is a cultural product passed down from generation to generation and it lasts a long time and is often anonymous [8]. Wayang kulit performances contain high-quality arts and crafts, which consist of a variety of media such as painting, sungging, and wayang performances also bringing together visual arts, musical instruments, vocals, drama, literature, and dance, as well as puppetry arts that require skills to animate the character of the shadow puppet [9]. Puppet has existed, grown and developed for a long time until now, crossing the long journey of Indonesian history. The puppet tradition with the adaptation of Mahabharata and Ramayana episodes in Indonesia's valuable culture that has been recognized by UNESCO since 2003. Its stories and characterizations serve as models for learning philosophy, moral ethics, and character for young people. [10]. Indonesian Puppet on November 7, 2003 has been named by UNESCO, that as a Masterpiece of the Oral and Intangible Heritage of Humanity, or a Cultural Master of Peace of the World. By the world, the existence of wayang is recognized as a masterpiece of non-material world culture, so that it is hoped that wayang will get a positive response and demand from the public, especially the younger generation. [11].

The durability and development of this puppet have been tested in facing various challenges from time to time with the content of local wisdom that always accompanies wayang travel in every time. This long wayang journey has been tested in facing various challenges from time to time. Through the development of an increasingly globalized world, capable of displaying the durability and ability to anticipate the development of that era, the shadow puppets managed to achieve high-quality art [12].

Wayang Beber art, including relatively old age that is derived from the end of the Hindu era in Java. At first Wayang Beber paints Wayang stories from the Mahabharata epic, but then switches to Panji stories originating from the kingdom of Jenggala in the XI century and reaches its heyday in the Majapahit era around the XIV-XV century [13]. The development of the Pacitan wayang beber traditional art has suffered a setback and lacks a touch of creativity so it does not attract the attention of the public at this time.
As one form of performance art, Pacitan's wayang beber has a story element that is full of romance, but if the packaging of the show is not adjusted to the tastes of the people at the moment the performances and stories in it are difficult to enjoy. One of the efforts to re-actualize traditional art is to create a new traditional art form in Indonesia to attract public interest. This new form is certainly adjusted to the public interest. Traditional art is art that has standard forms and rules. A new form of traditional art is proposed by creating traditional art innovations without changing and changing the standards and essence of traditional art. Changing the form and packaging of traditional art performances into contemporary art without losing the essence and soul of traditional art [14].

Efforts to raise the existence of wayang beber, one of them by giving a touch of fine art that can give value to the appearance of the puppet characters, illustrative techniques of developing Pacitan wayang characters can be done through several stages so that the embodied character does not leave the soul of the wayang beber. For this reason, it is important to develop a tool that can bridge the wayang beber tradition and art lovers, especially the younger generation. The development of the wayang beber animation media is expected to attract the interest of the younger generation to enjoy and appreciate the traditional arts, one of which is the wayang beber.

2. METHOD

The stages of this research were carried out in several stages, namely: stages of problem solving, stages of planning, stages of design, stages of trials, and the final stages of dissemination. The purpose of this study is to develop the character of the wayang beber characters so that Pacitan is easily accepted by the younger generation and can also be accepted by the times. The process of studio field observations and interviews with various sources, namely, academics, puppeteers and design integration. Furthermore, as a test of data validity through data triangulation techniques so that the results obtained can be more leverage. The triangulates technique used is the triangulation of data sources and theories. Data analysis techniques use interactive chain analysis with steps including data collection, data reduction, data presentation, and drawing conclusions [14].

3. RESULT AND DISCUSSION

3.1. Character Illustration as an Element for Wayang Beber Character Development

Throughout our lives we are always taught how to read words and interpret them, then we are shown how sentences are made up of grammar, how authors compose words to form meanings to each other, and how these meanings are made and communicated very
sophisticated. The term illustration comes from the Latin language "illustrate", which means to explain something, then the illustration is a picture used to explain or explain something in the form of text, stories, circumstances, scenes, or events through a picture so that it will make writing or information easy to understand. A good illustration must meet several requirements, including being communicative, meaning that it is easy to understand and understand so that the message delivered can be well received, must be informative, it means to provide information about the message to be delivered, not complicated, and the making must be adjusted to the theme or message that will be delivered. It was also stated that there were three meanings of illustrations, namely: (a) pictures in the form of photographs or paintings to help clarify the contents of the book; (b) drawings, designs, or diagrams for decorating cover pages; and (c) additional explanations in the form of examples to further clarify the exposure of the writing.

Illustration of character according to Pardew (2004: 153), that works of art that focuses on a character that aims not only to determine the appearance of the character but also its behavior and nature. When creating illustrations of characters, illustrators must consider the character's personality. Character design is not just about pictures or models but always keeps messages, ideas, philosophies and even certain ideologies so that it can be a reflection of the social conditions of the community where the work was born. The serious design of the characters to illustrate the character of the wayang beber can also influence the condition of social psychology towards improvement if used appropriately.

3.2. Wayang Beber Pacitan

Wayang Beber are included in the category of puppet art that developed since the days of the Majapahit Kingdom. Some types of puppets in Indonesia, wayang beber including the most unique puppets, because it has a special form of performance by displaying pictures as objects of performance. Pictures of wayang beber, painted in such a way on paper or cloth, are made one scene after another in succession using a traditional painting technique called sungging technique which is very good, careful, through and has a specific style. The art performance of Pacitan wayang beber that has been passed down by the puppeteer, the form and meaning that takes place regularly and tries to be maintained with a view to maintaining its existence as happened in the ritual procession. The ritual procession itself is also found in this traditional performance, for example when before the music is played as a marker of the game, the puppeteer must perform the ritual and provide certain offerings or offerings in the form of cone or ambengan and burn incense.

Wayang Beber that have been in a very long period of time have proven to have endurance and the development of this puppet has been tested in facing challenges from time to time with the content of local wisdom that always accompanies wayang travel in every time. The wayang beber is one type of puppet, which is found in Java made of long paper, and is depicted (painted) episodes of stories that are staged in the form of a picture show that is held (unfolded) and not in the form of a shadow (shadow play) like a shadow puppet purwa. Wayang Beber include speech theater performances with the object images spoken, or pictures told. The wayang beber performance is carried out by presenting a narrative story (such as storytelling) and a demonstration of the scrolls of the exposed pictures. The scenes (episodes) in the picture scroll depict the events of the story taken from folklore around the romance of Raden Panji Inu's kertapati with Galuh Candrarikara. The series of drawings depict the sequence of scenes from a play that consists of various stages. Each round consists of several scenes painted on a roll of paper or cloth.
3.3. Design Method of Illustration of Wayang Beber Character

The stages of applied research are carried out in several stages, namely: the stages of inspiration, the identification of problems, the stages of conceptualization, the stages of exploration, and finally the stages of definition. The design method uses the Design Process (Karl Aspleund, 2010) which consists of 5 (five) stages [16], that is:

3.3.1. Inspiration

This stage with the process of gathering various information and impulses as material for inspiration, especially visual data in the form of a variety of wayang beber in Indonesia both from print and audiovisual media.

3.3.2. Identification

Next to the identification stage, a problem or project is constrained. The goal is to limit the problem to function as a corridor so that the solution to the problem does not widen and lead to the right solution. The purpose of this stage is to identify the use of illustrations in the development of beber puppet characters and segmentation for millennial generation.

3.3.3. Conceptualization

The stages of conceptualization will be carried out a study of the concept of design, including reviewing appropriate methods to achieve a solution so that a thought structure is formed. Conceptualization can be realized with a brainstorming process, namely by reviewing concepts, exploring the boundaries of problems that have been made previously, and describing the elements of the concept.

3.3.4. Exploration

Then in this exploration stage sketches will be carried out to obtain the various possibilities that exist so as to produce various alternatives, however, the results are. Various alternative sketches of Beber wayang character illustrations were made in this exploration stage.

3.3.5. Definition

It is a decision making stage by considering practical and conceptual aspects. At this stage ideas/concepts begin to appear as objects. The determination and making of a model will be an illustration or representation of design concepts. After being tested and deemed to meet the criteria and standards, the prototype of the beber wayang character was disseminated to several government agencies, such as the cultural department, elementary school, junior high school, and senior high school in Pacitan Regency to be used as a medium to introduce the traditional wayang beber arts to the millenials generation.

Fig. 2 Alternative Illustration of Wayang Beber's Character Pacitan Dewi Sekartaji
Source: Bening Tri Swasono, 2019
Dewi Sekartaji's character is displayed in a character that is favored by the younger generation, where costumes are worn as a collaboration between modern and old style. The appearance of Dewi Sekartaji looks more relaxed and casual with the use of sneakers and the characters look more human, so that it is expected to be accepted by the millennial generation. The identification of puppet characters can collaborate as an alternative medium that is in line with the segmentation of young people. [21][22].

4. CONCLUSION

Identification of the wayang beber art shows that traditional art can be collaborated into a character that can be accepted by millenials. Through illustration changes. The results of this applied research are in the form of developing wayang beber characters through stages, namely: Inspiration, Identification, Conceptualization, Exploration, and Definition. Character development through the wayang beber illustration style can be an alternative and the effort to develop and preserve the traditional wayang beber art in the future. The role of the three aspects, namely: the community, government, and universities to work together in maintaining the existence of Pacitan wayang beber. In the future there is still much that can be developed both from the visual aspects, performances, stories, packaging, and other aspects contained in this Pacitan puppet show so that the traditions of the ancestral heritage can follow the development of the age and be accepted by future generations.

REFERENCE


Antithesis of Racial and Ethnic Stereotypes in 
*Les Deux Nègres* by Gabrielle Roy

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**ABSTRACT**

Quebec is a part of Canada that holds a different cultural identity to those of other provinces in the country. There are cultural elements such as language, arts, and literature that distinguish the Quebec society from other societies in Canada. Identity has become a primary issue in Quebec’s society and literature was one of the main means of proliferating ideas about that identity, including racial and ethnic identities. This article discusses antithesis of racial and ethnic stereotypes in *Les Deux Nègres*, a short story by Gabrielle Roy (1955). The story narrates reactions of Rue Deschambault’s white community after the arrival of two black tenants, who rent rooms from families short of funds. The usual stereotypes of blacks are surprisingly contradicted by these well-spoken, neat, hard-working men, and active discrimination against them does not occur. Following Barthes’s theory of narrative structure, findings from this study include construction of contradictory and dynamic characters, forms of stereotypes, and their inversion to form antithesis.

**Keywords:** Antithesis, Canadian literature, narrative structure, race and ethnic, stereotype.

1. **INTRODUCTION**

Canada's demographic composition is ethnically heterogeneous, in the sense that its citizens have come from many countries of origin and cultural backgrounds [1]. At the time of publication of *Les Deux Nègres* (1955)[2], racial and ethnic stereotypes in Canada involved two groups, the black and the white communities. Walker stated that at least partly due to long-term African colonization, the white Canadian community considered itself superior. The position of black people as newcomers or immigrants also became a medium supporting racial and ethnic stereotypes[3]. In Canada, the stereotypes developed partially because of black people’s initial professions as unskilled laborers (agricultural workers and servants). During Canada’s confederation era, skin color determined people’s civil rights and created boundaries for the black community in every economic and social aspect of life. These circumstances affected not only the first generation of immigrants but also lingered to beleaguer their descendants. Viscous discrimination eventually roused the black community to demand equal rights as Canadian citizens. During that period, racial and ethnic issues became a major theme in Canadian politics and literature.

Canadian francophone literature also became a medium for opinions and criticism that merged into Canadian literature’s important themes: family, cultural diversity, and racial and ethnic issues, identity, including stereotypes. Dwyarie and Tjahjani state that identity themes,
cultural pluralism, and intercultural condition became a recurring issue in Canadian francophone literature [4]. One Canadian francophone author who often addressed this theme is Gabrielle Roy (1909-1983). The works of Gabrielle Roy that involve themes of racial and ethnic issues include L’Espagnole et la Pékinoise (The Tortoiseshell and The Pekinese) and two short stories, L’Italienne (The Italian) and Les Deux Nègres (The Two Black Men). In Les Deux Nègres, stereotypes and their contradiction are the theme. The story was published in 1955, coinciding with the peak of racial and ethnic stereotyping in Canada. The characteristics of her literary work in this short story convey serious social criticism concerning race.

Les Deux Nègres recounts a story about two white families, the family of the narrator and the family Guilbert who live in Rue Deschambault. Economic difficulties experienced by the narrator’s family force them to rent out a room in their home. Unexpectedly, the tenant is a black man. They are surprised to discover that their tenant is a black person, but mixed-blood or mulâtre. Differing from Mother (ma mère) who finally starts to accept the black roomer, Madame Guilbert cannot accept the mulâtre’s presence. In contrast, Odette and Giselle, daughters of each family, are open and curious about the two tenants. Racial difference and ethnic stereotypes cause conflicts throughout the story, but the story ends with Mother’s somewhat resigned acceptance of the family’s roomer cause discrimination.

According to Radaini [5], the story’s racial theme includes one reversal of stereotype. Following Radaini, this paper’s author found further indications of antitheses of racial and ethnic stereotypes, which are discussed here. So how does antithesis manifest in Roy’s short story Les Deux Nègres?

2. METHOD

The method used is a qualitative research method with a structural approach. Barthes states that a text’s narrative structure is not limited to the sentence, but goes beyond it to diction, grammatical variation, perspective, and characterization [6]. This can depict the stereotypical of race and ethnicity in the text. Antithesis is the opposite of a thesis which is an idea or a theory believed by society. The idea conveyed in the thesis contains incompleteness that can cause rejection of that idea. In this short story, racial and ethnic stereotypes are the thesis. Liliweri (2005) stated that stereotype is the belief to generalize certain characteristics, which are negative, about other people, influenced by common knowledge and experience. Racial and ethnic stereotypes view a group based on physical appearance, racial classification, and historical background. According to Bó (2019) [7], negative stereotypes, in particular, are extremely troublesome, as they have a tendency to lead to internalization and discrimination. This can happen in any context containing the possibility for marginalization based on social identity. If racial and ethnic stereotypes are not under reality and do not cause discrimination, we can categorize it as an antithesis. Meanwhile, to show the story's development, this research uses the Canonical Narrative Schema Greimas which show changes when the story moves from one stage (beginning) to another (end) [8].

3. RESULT AND DISCUSSION

3.1. Narrative structure of Les Deux Nègres

The narrative structure of Les Deux Nègres reveals the text’s tendency in depicting racial and ethnic stereotypes.
Table 1. Characterization as narrative structure in *Les Deux Nègres*

<table>
<thead>
<tr>
<th>#</th>
<th>Character</th>
<th>Ethnicity</th>
<th>Characterization</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mother</td>
<td>White</td>
<td>Main character, curious yet highly dignified, prejudiced</td>
</tr>
<tr>
<td>2</td>
<td>Madame Guilbert</td>
<td>White</td>
<td>Highly dignified, feels white racial superiority, prejudiced</td>
</tr>
<tr>
<td>3</td>
<td>Odette</td>
<td>White</td>
<td>Mother’s oldest daughter, highly tolerant, curious, rebellious</td>
</tr>
<tr>
<td>4</td>
<td>Giselle</td>
<td>White</td>
<td>The Guilbert’s daughter, highly tolerant, curious, rebellious</td>
</tr>
<tr>
<td>5</td>
<td>I</td>
<td>White</td>
<td>Mother’s younger daughter, highly tolerant, curious, neutral</td>
</tr>
<tr>
<td>6</td>
<td>Father</td>
<td>White</td>
<td>Tolerant, neutral</td>
</tr>
<tr>
<td>7</td>
<td>Robert</td>
<td>White</td>
<td>Mother’s older son, tolerant, neutral</td>
</tr>
<tr>
<td>8</td>
<td>Gervais</td>
<td>White</td>
<td>Mother’s son, tolerant, neutral</td>
</tr>
<tr>
<td>9</td>
<td>Agnes</td>
<td>White</td>
<td>Mother’s youngest daughter, tolerant, neutral</td>
</tr>
<tr>
<td>10</td>
<td>Monsieur Guilbert</td>
<td>White</td>
<td>Tolerant, neutral</td>
</tr>
<tr>
<td>11</td>
<td>Lucien</td>
<td>White</td>
<td>The Guilbert’s son, tolerant, neutral</td>
</tr>
<tr>
<td>12</td>
<td>Jackson</td>
<td>Black</td>
<td>Mother’s tenant, rich, nice, has a good job, pious, classy, English speaker</td>
</tr>
<tr>
<td>13</td>
<td>The mulâtre</td>
<td>Black-mix</td>
<td>The Guilbert’s tenant, excellent income, has a good job, classy, English speaker</td>
</tr>
</tbody>
</table>

First, of the story’s 13 characters, 11 are white members of Mother’s family and the Guilbert family. The two black characters are Jackson and the *mulâtre*, whose name remains unknown. Obviously, white domination exists in Rue Deschambault. White people have more concrete power than black people. Based on characterizations in Table 1, the story’s white characters are more detailed and varied than the black characters. This indicates that the deconstruction to take place is from the white characters’ perspective, and their varied characterizations create social and self-dynamics in the story, especially in chapters 2–5. Despite demonstrating antitheses of stereotypes, black characterizations remain flat in order to provoke and highlight white characters’ reactions.

*Les Deux Nègres* has an unnamed first-person narrator, Mother’s middle daughter, who, unlike her siblings, is old enough to understand the conflict, but young enough not to have been contaminated by stereotyping. As the main character’s child, she occupies a nearly omniscient place in the family: she observes her mother’s social dynamics and her tendency to discriminate against black people because of her insecurities.

Second, the story takes place in two related settings. Rue Deschambault itself and the narrator’s home. Rue Deschambault is a suburban Canadian street of houses known for their large size and many rooms. Roy depicts it as a peaceful, beautiful, secure place. The only neighborhood problem is that Mother and Madame Guilbert compete for perfection. The black tenant in Mother’s house creates inner conflict for her because she fears what the neighbors will think, thus revealing the “white” street’s long-held prejudice against black people. As a leading character in the street and in the story, Madame Guilbert reveals the street’s prejudice in every dialogue. Within Mother’s home, however, there is acceptance. Partly due to curiosity and economics, Mother and her family perceive many differences between prejudices and reality. Still, since Mother’s house is part of Rue Deschambault, conflict might have been expected, but none materializes, indicating that Mother’s house can be viewed as a medium for changing prejudices and stereotypes. Obviously, black people’s presence is something new in the neighborhood, and it creates social agitation, anxiety, and curiosity. This dynamic is concentrated especially in the two families in direct contact with their black tenants. One might expect the two tenants, as newcomers, to be intimidated by the neighborhood, but just the presence of two dark-skinned, single, self-possessed men stirs the entire white community.
The dynamics that occur produce Mother's transformation in the plot. The plot comprises things that influence changes in the Mother's attitude. The following is a table that contains the variables that cause the transformation:

<table>
<thead>
<tr>
<th>Initial Situation</th>
<th>Transformation</th>
<th>Climax</th>
<th>Falling Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mother looks for room tenant due to economic condition.</td>
<td>Acceptance of Jackson as tenant by Mother because Mother needs the money</td>
<td>Competition between Madame Guilbert and Mother regarding the black community</td>
<td>Odette and Jackson walk together, caused Mother’s anger</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Mother hums to the music played by the girls and the black people.</td>
</tr>
</tbody>
</table>

Mother’s initial situation is seeking a tenant due to the family’s economic condition, which forces her to accept anyone, even though the tenant may not match her criteria (Table 2). Fortunately, Jackson immediately makes a full week’s payment, gaining Mother’s approval, even though Madame Guilbert confronts Mother very intensely at his arrival. But the greater the confrontation, the more Mother realizes black stereotypes’ falsity. Falling action occurs in the storyline when Mother discovers that Odette and Jackson have been walking out together in public. This begins with a debate between Mother and Odette, but ends with Mother’s indirect acceptance.

From the text’s narrative structure above, readers know that Rue Deschambault is dominated by the (formerly) all-white community. Racial and ethnic stereotypes have resided in the neighborhood and influenced Mother’s attitudes. The presence of black characters, white characters’ variation, and environmental conditions in Rue Deschambault triggers changes in social and self-dynamics in the white neighborhood. Rue Deschambault creates dynamics through anxiety, whereas the narrator’s family home does so through curiosity, with its acceptance becoming a medium for eliminating stereotypes. Mother’s gradual transformation exemplifies the changing of stereotypical ideas. Besides that, Madame Guilbert serves as an obstacle, but also as a catalyst, for Mother’s acceptance of her tenant.

3.2. Racial and ethnic stereotypes in Les Deux Nègres

A stereotype is a generalized view or preconception about attributes or characteristics that are or ought to be possessed by members of a particular social group or the roles that are or should be performed by, members of a particular social group [9]. Stereotypes can develop into discrimination if negative acts or behaviors occur toward a group or group members who are stereotyped [10]. As long as a stereotype remains only in the minds of certain groups, it is still a stereotype, or prejudice[11]. Simply put, a stereotype is an idea, while its implementation constitutes discrimination. In Les Deux Nègres, stereotypes emerge through dialogue:

«Ma mère se mettait à craindre le personnage louche ou le pauvre manœuvre que l'on verrait chaque soir entrer chez nous noir et crotté.» (“My mother began to fear the shady character or the poor laborer that we would see every night come to our house black and dirty.”).

Mother is worried about the possibility of a black (noir) and dirty (crotté) laborer (pauvre manœuvre) living in her house. Here the word “black” has two meanings, black with dirt from
labor or dark-skinned. In a white neighborhood, the joining of “black” and “dirty” suggests that dark-skinned people must be themselves dirty or laborers who get dirty, and laborers are always poor, so black people must be poor. Those ideas carry, three stereotypes about the black race: poor, dirty, and unskilled laborer.

The stereotype of a black person as a laborer reemerges in a chapter 3 dialogue between Madame Guilbert and Mother when Madame Guilbert begins to look for a tenant. When Mother says that she is happy with Jackson, especially because he cleans his own room, Madame Guilbert responds:

«Ça se comprend, commenta Mme Guilbert, un peu pincée. Un porteur! Un homme qui fait le lit des autres!» (“It is understandable, says Mme Guilbert, a bit cynically. A porter! A man who cleans up other people’s beds!”).

Madame Guilbert obviously maintains the stereotype of black people as laborers. «Ça se comprend» (“It is understandable”) expresses the certainty that a black person is naturally a servant. The second phrase «un porteur» (“a porter”) means a person who serves train travelers, especially those who book compartments. In other dialogue, Madame Guilbert pinches her nose to show that, according to her, black people smell bad. The stereotype continues with Madame Guilbert’s question about Jackson’s “place,” meaning both Africa and his social status. Jackson seems to waste a lot of water when he bathes, so Madame Guilbert, who assumes that every black person has emigrated from Africa, also assumes that Jackson luxuriates in having more water than in Africa. The second meaning of “his place” assumes that Jackson’s position in the neighborhood, of course, is lower than that of white people. In chapter 5, this stereotype reemerges when Mother and Madame Guilbert scold their daughters for walking out with their black tenants in the Rue Deschambault neighborhood.

Dialogue between Madame Guilbert and Mother usually concerns the condition of their tenants and their prejudices or stereotypes about them. The women use phrases of possession: «mon nègres» (my negro), «notre nègres» (our negro), and «le mien» (mine) to mention their tenants. These competitive women are at once bragging about and denigrating the two men. The women’s use of possessive phrases suggests their own power, higher status, and even ownership. The text’s multiple incidences referring to the men as having lower social status demonstrates that this stereotype is the one most attached to black people.

3.3. Inversion of racial and ethnic stereotypes in «Les Deux Nègres»

Stuart Hall [12] categorizes cultural identity into two types, “identity as being” and “identity as becoming.” Identity as being is a given, whereas identity as becoming can change and continue to develop. In Les Deux Nègres, Gabrielle Roy criticizes stereotypes through her characters’ identity as being. Stereotypes convey black people’s identity as identity of being, a given projected onto the black community from the early colonial era. However, black people themselves see their identity as identity of becoming, like the construction of white characters in Les Deux Nègres. On the other hand, the development of the short story’s narrative structure demonstrates inversion of stereotypes.

Based on the stereotype, a black person is depicted as laborer, dirty, smelly, poor, criminal, uneducated, backward, not respected, an immigrant of low social status. On the other hand, normatively, white people assume that their own community is superior. However, Roy’s characterizations of Jackson, the mulâtre, and the white characters differ from those
stereotypes, especially in the narrator’s words and in a dialogue between Madame Guilbert and Mother. The narrator describes Jackson as smelling nice, neat, handsome, rich, and established, based on his clothes, his nice luggage, and his manner. These facts support Mother’s shock regarding stereotypes and the reality of Jackson, who seems to be of the middle class. Despite being affected by stereotypes of blacks, Mother’s family accepts Jackson. Their positive attitude, unaligned with normative stereotypes, is the antithesis of racial and ethnic stereotyping.

Another inversion of a stereotype is Jackson’s occupational status. His activities and his earnings indicate that he works as a porter for the Canadian Pacific Railway (CPR). The narrator describes the mulâtre similarly to Jackson in occupation, clothing, and economic status. To obtain their positions in the CPR, the men must be fairly sophisticated, personable, relatively educated, and refined. This fact opposes the stereotype of the black community as uneducated, backward, not respected, and having low social status. Besides Rue Deschambault, conditions in Mother’s household contradict stereotypes. Inside the house, Mother gradually comes to accept Jackson’s presence, and her new attitude is then reflected outside the house as well. Inside the house, Mother also realizes that her concern about what the neighbors will think is faulty because she has enough personal space to consider and process new ways of thinking. In other words, the house becomes a medium for antithesis.

Yet another important instrument in Mother’s change of racial attitude is her competition with Madame Guilbert. On the one hand, the confrontation with Madame Guilbert obstructs Mother’s acceptance of Jackson, but on the other hand, Mother clearly sees her prejudice. The more Madame Guilbert points out stereotypes, the more Mother knows they are untrue. Thus, the competition also becomes a medium helping Mother realize antitheses of black stereotypes. The narrator’s character is also contradictory. As the main character, Mother naturally influences her daughter, the narrator. Like Mother, the narrator, despite assuming herself neutral, uses possessive pronouns and the word «nègre» to talk about Jackson. «Nègre» is pejorative and the possessive pronouns should show bias, but the narrator feels happy with Jackson there. As mentioned, the narrator has not yet been contaminated by common stereotypes, so her use of possessive pronouns and «nègre» are antithetically positive. She simply does not know the expressions are normally perceived as prejudicial.

Roy created identity as being for each character. Identity as being of the characters becomes a medium to show antitheses of racial and ethnic stereotypes. Inversion of these stereotypes demonstrates that any position can be instilled into any human being regardless of race and ethnicity. Antithesis rejects not only racial and ethnic stereotypes associated with the black race, but also the white supremacy stereotype. Moreover, antithesis also manifests through characters’ objects and activities, for instance, Mother’s house and the competition between Mother and Madame Guilbert. These become media for changing racial and ethnic stereotypes of both black and white. «Nègre» becomes antithetical when the narrator uses it in showing affection. In other words, Roy deconstructs not only stereotypes, but also the word still most sensitive and polemic in both black and white society.

4. CONCLUSION

In Les Deux Nègres, antitheses of racial and ethnic stereotypes cannot be separated from conditions in Rue Deschambault society. The first component for examination is the text’s narrative structure depicting neighborhood society. Next are stereotypes presented in dialogue between characters, particularly between Mother and Madame Guilbert. Last is inversion of
racial and ethnic stereotypes that occurs through dialogue. Identified narrative structures play an important role in inverting racial and ethnic stereotypes, and inversion becomes key in forming antitheses of racial and ethnic stereotypes.

As part of the text’s narrative structure, arrival of the two black tenants creates a new dynamic in Rue Deschambault, a completely white community affected by the usual stereotyping of black people and represented by Mother, a dynamic character who transforms when she perceives certain truths presented in antithetical form by Madame Guilbert. Variations in neighborhood reactions, represented by Madam Guilbert, and the dynamic curiosity inside Mother’s house become media for eliminating stereotypes. In Les Deux Nègres, the black characters do not conform to stereotypes expressed in dialogue, for instance, dirty, smelly, poor, uneducated, and backward. Instead, the two tenants conform to the family’s stereotypes of the English, seen as very superior. Here, Roy’s story tells readers that a person’s qualities can overcome stereotypes. In Les Deux Nègres, fortunately, inversion of stereotypes, through curiosity and manner, prevents active discrimination. Inversion of stereotypes works both ways, on black and white, through their identity as being (characterization), dialogues, and diction. Those become media to show antitheses of racial and ethnic stereotypes of the black race. As antithesis, the story’s construction and events form a bridge to needed changes. As a white author with a multicultural background, Gabrielle Roy wrote Les Deux Nègres to criticize misperceptions of black people in her community.

REFERENCES

Teaching Physics by Using Google Education Teaching Methods to K12 Students to Increase Learning Outcome

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ABSTRACT

The rapid development of technology forced education in many schools to change drastically. Classic lecture methods began to be abandoned by educators and turned to computer-based learning methods, one of which was Google Education. The purpose of this article is to find out whether Google Education can improve student learning outcomes on Physics subject for K-12 students in Indonesia. The method of writing this study is a literature review of relevant research journals. The problem faced by students in understanding the concept of a superficial lesson is caused by conventional teaching methods. By using Google Education-based learning students actively understood the concept of learning, which involves communication and collaboration among them, thereby increasing students' critical thinking skills and their learning outcomes.

Keywords: Media, Physics, Google, Google Education, Learning Outcomes, Middle School

1. INTRODUCTION

Physics study aims so that we can know the basic parts of objects and then understand the interactions between them, also include explanations of the natural phenomena that occur around us. Studying Physics in school becomes a challenge because students must combine unseen and indirect experience of natural concepts also the skills of calculations to solve mathematical equations[1][2][3].

Junior high school students are expected to master Physics competencies while studying in school. This is in line with the Indonesian national curriculum that helps students to think more logically and critically, to follow the latest technology, to understand global challenges that help them determine the direction of further education. But in reality, the achievements of junior high school students on the National Examination in Natural Sciences are still far from what was expected. Recorded in the Education Assessment Center data the average of science lessons at the junior secondary level in Indonesia in the 2018/2019 school year was 48.79 from 100. This figure has increased by 0.74 from the previous school year but when compared
to the previous years namely the 2016/2017 school year, the number has decreased by 3.57 points [4].

On the other hand the teachers still often use the classic method and drilling questions in Physics lectures at school. Often teachers directly offer applied formulas to solve physics equations without making a strong foundation of physics concepts. Several alternatives have been studied and produced positive results, such as variations in learning models (cooperative learning, contextual learning, problem-based learning, etc.), including making research at the laboratory. But the preparation for this methods teachers need more time and energy, and often they do not have enough of these [5].

Insane get data that 77% of junior high school students who use the internet to add knowledge to master competencies are expected to get higher learning achievement than before in physics [11]. And at this time the progress of internet technology and its use in Indonesia is increasing. Statistical results from the Association of Indonesian Internet Network Providers stated that internet users in 2018 in Indonesia were 171.17 million from a total of 264.16 million people (64.8%) and this figure had increased by around 10.12 percent from the previous year [6]. This has become an opportunity for the development of internet-based teaching materials to improve student learning outcomes in Physics.

Google Education has been developed by a giant company from America that emphasizes innovation and productivity of education. This web-based internet product aims to equip and encourage students to have knowledge and skills that are in line with the present and future education. This technology is considered as part of the solution to the problems that occur in education, namely helping students learn according to their respective styles, collaborating with others online, and being beings who have critical thinking in solving problems. The TAM or Technology Acceptance Model of the product shows that the majority of students successfully use it easily and quickly, resulting in a high level of satisfaction [7][8].

Therefore, with the development of learning media using Google-based education, it is hoped that students will have a more comfortable and effective learning experience in improving their learning outcomes.

2. METHOD

This study uses a method from literature review of relevant research journals. This method gathers and synthesizes previous studies and then by analyzing all of them a new perspective will be found that reinforces this study. Also after criticizing and evaluating this study allows for a new discovery at a meta level that opens up parts that have not been previously studied and support the product development [9].

3. RESULT AND DISCUSSION

3.1. Physics Lessons in Junior High School

By referring to the core and basic competencies that contained in national education standards each education unit (school) is given the freedom to develop an Education Unit Level Curriculum (KTSP) by making a syllabus and lesson plans in accordance with the vision, mission, and conditions of each school. In connection with learning physics at school, the development of physics curriculum becomes an obligation for every physics teacher at school concerned, thus the physics teacher is responsible for developing by making their own and authentic syllabus and lesson plans. In the syllabus and lesson plans in addition to basic competencies and competency standards, indicators, teaching materials, objectives, methods,
sources of tools and materials must be explicitly included as well as evaluations. Here are some competencies in physics subject in accordance with the 2013 national curriculum along with the achievements of the average National Examination in 2019.

### TABLE 1
SUMMARY OF THE AVERAGE NATIONAL EXAM SCORES

<table>
<thead>
<tr>
<th>CORE COMPETENCY 3 (KNOWLEDGE)</th>
<th>CORE COMPETENCY 4 (SKILLS)</th>
<th>Average Achievement of National Exams *</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Basic</strong></td>
<td>competencies Basic competency</td>
<td></td>
</tr>
<tr>
<td>Applying the concept of measuring various quantities by using standard units (default).</td>
<td>Present measurement data with measurement tools that are suitable for yourself, other living things, and objects around by using non-standard units and standard units.</td>
<td><strong>45</strong></td>
</tr>
<tr>
<td>Analyzing the solar system, the rotation and revolution of the earth, the rotation and revolution of the moon, and their impact on life on earth.</td>
<td>Presenting work on the effects of the rotation and revolution of the earth and the moon on life on earth, based on observations or searches of various sources of information.</td>
<td><strong>60</strong></td>
</tr>
<tr>
<td>Explain the pressure of substances and their application in daily life, including blood pressure, osmosis, and capillary transport of tissues in plants.</td>
<td>Present experimental data to investigate the pressure of liquid at a certain depth, buoyancy, and capillarity, for example in plant stems.</td>
<td><strong>50</strong></td>
</tr>
<tr>
<td>Analyzing the concepts of vibrations, waves and sounds in everyday life including the human hearing system and the sonar system in animals.</td>
<td>Presenting the results of experiments about vibration, waves, and sound.</td>
<td><strong>30</strong></td>
</tr>
<tr>
<td>Analyzing the properties of light, the formation of shadows on flat and curved fields and their application to explain the process of human vision, insect eyes, and the working principle of optical devices.</td>
<td>Presenting the results of experiments on the formation of shadows on mirrors and lenses.</td>
<td><strong>30</strong></td>
</tr>
</tbody>
</table>

Above achievements are obtained from a summary of the average national exam scores that have been adjusted to their respective basic competencies.

### 3.2. Google Education
Google Education sees that both every student and educator needs certain teaching materials and competencies to get a successful learning, which leads to a desired dream in the
future. Education that continues to evolve from time to time makes the challenges of education today more important than ever, namely how to support the learning of students preparing for the challenges and career paths they will face, which may not be available at this time \[10\][11]. By conducting various kinds of research Google Education has 8 important aspects to welcome the current educational trends: digital responsibility, life skills, computational thinking, student based learning, collaboration, role of parents or guardians, teacher's role, and incorporate new technology.

The digital world or cyberspace is now more widespread and free, while parents tend to give freedom to their children to use and explore cyberspace freely. Therefore many surveys say that school curricula must be regulated not only to provide science material but also how to teach students to understand risk and be responsible for exploring cyberspace. A holistic or educational needs become a necessity at this time, skills that are based on high emotional intelligence (EQ) become important values in the world of work, namely when one day students must be able to become leaders or be tough in the face of work pressure. This leads to increasing challenges in the future, an independence of students in learning becomes the key and focus of education. The role of educators is to help students love existing subject matter and create a learning environment (activities learning and teaching materials) that lead to student activeness. So an educator acts as an agent of change that helps motivate students with good and quality teaching materials \[12\].

Many studies say that the conditions of the learning space such as light intensity, color, acoustics, and placement of tables and chairs affect the learner's mood. Barett said the learning environment that 43% of successful learning experiences and achievements are supported by a supportive environment \[13\]. With Google Education opens up opportunities to provide students a convenient study environment with a real-time collaboration experience. Google Education makes it easy for educators to prepare teaching materials and evaluation results more quickly, including artificial intelligence technology, virtual reality, augmented reality are rapidly developing and adopted by schools to improve learning effectiveness. Google Education makes it possible to connect a variety of learning approaches using technology, however the technology will be meaningful only if it is planned in advance and implemented on appropriate subject matter.

Education will provide students with the basic skills and knowledge they will rely on for the rest of their lives. And as the world around them changes - in terms of culture, life values, shifts in community norms or technology as well as innovation will also change their responses to education. So education will be developed so that students are more connected with it in their lives, which is very clear will equip their future. By opening up space for innovation in learning by using technology, it will facilitate and enhance the abilities of both students and educators, which creates an efficient and effective learning ecosystem.

3.3. Teaching Physics Materials Based on Google Education to Improve Student Learning Outcomes Teaching

Materials that use Google Education are arranged systematically in electronic format. Development of teaching materials is made online using a web browser with an interesting and interactive. Following are some of the steps needed in making Physics teaching materials using Google Education \[14\].
## Stages Description

| Stage 1: Defining the basic competencies. | Master establishes and basic competences material to be taught. And provide learning objectives in the clearly visible part. |
| Stage 2: Arrange material in an interesting way | The material is arranged in such a way as to form a *mind map* that attracts the attention of students. (with Google Docs) |
| Stage 3: Gathering supporting media | Teachers look for videos or pictures that contain additional information to provide enrichment of the material, so students can view the material from various points of view. (with Google Drawing, Youtube, etc.) |
| Stage 4: Making group assignments | Physics Material becomes more challenging and interesting by having group assignments that contain problem solving in accordance with the material. (with Google Classroom, Google Docs) |
| Stage 5: Self-evaluation Evaluation of | Questions that refer to the material is made by considering the difficulty of the problem. (with Google Form) |
| Stage 6: Presentation of results | Each group summarizes all material that has been obtained and understood, then makes a paper or powerpoint. (with Google Slide) |
| Stage 7: Analyzing the results of the evaluation | Teacher provides an assessment and comments on each student. (with Google Classroom) [15]. |

Based on the description above, it can be explained that the learning process by using Google Education teaching materials involves the role of students actively in solving problems given through assignments and exercises. Thus conventional physics learning will turn into interesting learning patterns and centered more on students. This learning model will train students to solve real problems with the intention to compile their own knowledge, practice critical thinking skills and the ability to solve problems. And this is evident from the increase in student learning outcomes[16] [17].

### 4. CONCLUSION

Based on the literature study above, it can be concluded that the need to create educational innovations through modern teaching materials is crucial. One of the learning materials that can support learning activities and actively involve the role of students in Physics is the media that uses Google Education. Some key principles of how necessary for effective learning include: students play an active role in their learning, they analyze a problem and actively create media messages to solve these problems.
As teachers connect class activities with the world outside the classroom with technology, they actively monitors student work and development. Then they explicitly exposes students to learning experiences in the field of cyber-security and the use of appropriate technology.

So that these teaching materials make an easy independent learning for students. As these materials are presented clearly, contain questions that are designed to be meaningful and interesting, and can stimulate students in critical thinking, thereby increasing understanding of the material concepts and competencies that must be mastered by students, that make an impact for improving their learning outcomes.

REFERENCES

Music in “Gobuk Melayu” Ritual Traditions: Study of Performance Aspects, Forms and Structures

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ABSTRACT

This study aims to analyze the form, structure, aspects of performances in the healing rituals of the Gobuk Melayu Dance on Bedagai Coast. The research methods used in this study is a qualitative method. The qualitative approach in this study consisted of two main methods - primary and secondary methods. The primary method is all information collected by the researchers first hand. In this study, data collection come from interviews, participant observation, and video recording. Whereas the secondary method is information obtained from books, journals, articles, conference papers, published dissertations, and other sources that support the study topic. The results showed that Gobuk is a ritual tradition of treatment that was built and developed in the Malay community on the coast of Bedagai, Serdang Bedagai Regency, North Sumatra. The musical instrument used is a percussion and blowing music instrument consisting of rhythmic and melodic music instruments, there are: 1) gubano drum, 2) tambourine, 3) talempong, (4) gong. The form of the Gobuk ritual performance begins with Vocal music in the form of Malay humming as an expression of the spells sung by Bomo or the ritual leader Shaman. After the humming vocal part is finished, it is immediately greeted with instrumental music by the two drums, sarunai, and gongs. Structurally, this instrumental part consists of 3 main structures there are Hontak Kudo, Magic, and Perang with changes in rhythm and tempo of each part.

Keywords: Music; Ritual; Gobuk

1. INTRODUCTION

The relationship between healing rituals and art was discovered by many researchers in many areas especially in Southeast Asia. Trust in supernatural powers existed in ancient communities in this region. The people in Champa believe in certain spirits consisting of stones, trees, hills and spirits of their ancestors. In Payakumbuh, West Sumatra, a broken-hearted man will come to a magician (sirompak, shaman) to get supernatural aid (invisible things) because he was broken-hearted by a woman.

For this belief, ancient people always used art as a medium. Some of them are the Gandang Beating and the Sumazau Dance at the Monogit Ritual of Sabah, a magical ritual that plays sirompak music (basiorompak) in Payakumbuh, West Sumatra, and Lukah Menari in Serdang, North Sumatra. For Camb people, music and ritual are connected to each other. Society, before the Hindu and Islamic periods, believed in certain spirits such as stones, trees, hills and the...
spirits of their ancestors. They believe that spirits protect their lives. They will hold certain rituals accompanied by music to express their gratitude [1].

Hussin [2] conducted a study of the Gandang Beating and Sumazau Dance at the Monogit Ritual of Sabah. He discovered that the Sabah community had a belief in supernatural powers to heal the sick. They use music and dance as a ritual medium. The connection between humans and the supernatural world will occur after beats of gangs and gongs are played simultaneously. While Rahman [3] found that Saba is a ritual related to religious belief in Malays since the period of animism. This ritual is inspired by human belief in the world of metaphysics. Metaphysics is everything that happens outside the physical world. This is related to the worship of jinn (mambang). As a performance art, saba includes dance, music and songs, and drama as ritual components.

Talking about shamanistic rituals usually talk about trance conditions simultaneously. Miller and Shahriri [4] are interested in conducting research on the connectivity of music and trance in rituals. Ritual is one of the most important contexts for music. Regarding trance, the researchers argued, "Music instead acts to stimulate, regulate, or end trance conditions, which would not have been possible without training for and expectations of ownership. Music can be used in the ritual of ownership given to “summon the deities” but its function is to regulate trance".

Performing arts in Indonesia are closely related to many aspects, namely culture, social life, natural demographics, and even religion. Cubit and Scarlett [5] when conducting research on the drama of the Ramayana and Mahabharata dance in Bali found that aspects of performance were influenced by religion, especially Hindus and Muslims. The story of drama is influenced by the epic story of India. However, the dialogue was modified later after the Islamic period. Because of this effect, many performing arts in Indonesia make continuous changes, forms or functions. Sedyawati [6] categorizes these changes for many aspects “1. Religion, for example Wali Songo uses gamelan to introduce Islam in Java. 2. Educational objectives. 3. Aesthetics, such as a performance by an artist. 4. Social structure, dance for Sultan in the Kingdom. 5. Economy, like music played by street musicians.”

Sumardjo [7] add, the relationship between art and religion in Indonesia resses, that religious rituals are a medium that connects humans with gods, and art is used for this purpose. Performing arts that are usually used are theater, music, dance, art, and linguistics. For example in the theater of Wayang Java, Topeng dance in Cirebon, Sundanese poetry, Java music that is seblang or sintren.

Indonesian-Malay music culture is entirely shamanistic. Shamanic music is characterized by acceleration or percussion instruments: drums, gongs and rattles are played to accompany rituals and dances in the shadows of ancestors [8].

Many cultures in Indonesia are connected with writing shamanism for some researchers in literature. Marzam [9] discusses the magical ritual that plays sirompak music (basirompak) in the Taeh Baruah community, Payakumbuh, West Sumatra. He explained that this ritual was based on the phenomenon when a man who was broken-hearted due to disappearing by a woman. When that happens, he will come to the magician (sirompak, shaman) to get help from the unseen creation. The magician and his assistant will play music to call ghosts. Then, the instruments, which consist of saluang sirompak, gasisiang tangkurak, and a social worker will be played to make the woman love him.

Still in Sumatra but in the North, the ancient Malays in this place also believe that music has magical powers. Basarsyah [10] discusses Ritual Music in Serdang, a former Malay sultanate in North Sumatra, which is "dance or dance" or "pick up the spirit". This art performance is led by a shaman, in Malay called pawang or sometimes a bomo. Shamans recite the incantation
(ritual text) in the style of *Hummed* (Malay vocal technique). He also explained that music for the Malay community in North Sumatra is not only for entertainment purposes, but also has a relationship with culture, social life, natural demographics, and religion.

In the Mandailing tradition, according to Nasution [11], shamanic music, that is *gordang* sideline, is played by a compilation of *huta* or *banua* to correct infectious disease outbreaks. This ritual ceremony is called *Paturun Sibaso* or *Pasusur Begu*. Through the intermediary of a character (shaman) called *sibaso*, a *datu* (spiritual leader as the leader of the rite) communicates with *sibaso* to look for the causes of the disaster and find a solution.

The presence of rituals in North Sumatra coastal Malay community is a necessity. The close relationship between human life and nature in the past creates deep interactions. For coastal Malay communities, the sea is more than just nature, the more remote the sea is the source of life, a place to make a living, and provides many benefits. This belief is the basis for the creation of rituals as a way to convey his feelings of gratitude to the sea. Typically, this ritual medium is expressed through art, both music and dance.

In the Malay culture known music and songs related to the sea such as humming to call fish, music to call the wind, humming to calm the waves, as well as ritual treatment of diseases related to the supernatural power of the sea. One of the sea rituals is the *Gobuk* ritual on the coast of Bedagai, North Sumatra, which was the object of this study. Although there have been many previous studies on ritual music from the archipelago, the academic study of *Gobuk* ritual music is still very little in existence. So this study needs to be written academically as a treasury of knowledge, especially for art audiences.

2. METHOD

The qualitative approach in this study is consisted of two main methods - primary and secondary methods. The main method is all information collected by the researcher first hand. In this study, data collection came from interviews, participant observation, and video recording. Whereas the secondary method is information obtained from books, journals, articles, conference papers, published dissertations, and other sources that support the research topic. The process of tracing data and information is carried out to find out the original form of ritual dance accompaniment in the Malay coastal regions of North Sumatra. The data collected came from the interview method with the performers of ritual arts and data documentation in the form of audio and video performances of the Sumut Malay ritual dance in full. Completeness needed is a video camera, photo and audio recording tool that is useful for documenting data. The selection of informants is based on the grouping of key informants that includes music artists and Sumut Malay ritual dance artists. The number of informants is unlimited as long as the data needed is still needed to answer the purpose of this study.

3. RESULT AND DISCUSSION

3.1. *Gobuk* Ritual Music

*Gobuk* is a ritual tradition of medicine that was born and developed in the Malay community on the coast of Bedagai, Serdang Bedagai Regency, North Sumatra. This Bedagai coast is dominated by ethnic Malays. Its geographical position close to the sea makes the majority of people depend on the sea, working as fishermen. So, people here believe that the sea has a big contribution to their lives.

Rituals are intended to treat sick people. According to Aziz [12], in 1895, one of the daughter of Penghulu (village chief) was seriously ill. Various attempts have been made to treat
it, but never succeeded. Belief in supernatural forces led villagers to conclude that the girl's illness was a result of the disruption of Puako (sea genie). So the Penghulu took the initiative to meet Bomo (Shaman) to ask for help. The shaman was ordered to hold a banquet for the sea genie.

The ritual is designed like a party for Puako (genie). Consisting of music, dance, and led by a shaman. The location of the ritual was arranged like a garden with Coconut as decoration in hopes that Puako would be interested to attend and play in the garden so that he would later treat the girl's illness. Named Gobuk ritual because in this garden 7 pieces of gobuk were arranged where dancers and Puako danced together. Gobuk is a type of jug made from dry soil.

Gobuk rituals spend all night long. Starting from the preparation of the area, dancing, calling Puako, until the final process of drifting sassy (miniature sampans made from banana stems).

In some areas, the sound produced by certain instruments is believed to have magical powers. Therefore, such an instrument is used as a means of community custom activities. Likewise with the music that is played in the gobuk dance art. The sounds produced are believed by the local community as a means to summon Puako.

3.2. Study on the Form and Structure of the Gobuk Ritual Music

Music in the Malay Gobuk acts as a major component of the healing process. Music in the Malay Gobuk is categorized as “Original Music”. “Original music is a song played by a shaman or “handler” in healing rituals such as Nobat Diraja [13]. There are two main musical components in Gobuk: instrument and vocal.

Gobuk musical instruments consist of percussion and melodic music. Then grouped again into membranophone and idiophone classes. Included in the membranophone is the Long Drum. This long drum is made of leather on both sides. Two pieces are always played, the big one is called the "main drum" and the smaller one is called the "children's drum". An average length of 21 inches is made of hard and durable merbau wood. One side is smaller than the other side. Children's drum is made of goat skin and the parent drum is made of buffalo skin. The skin that is located on both sides is tied with a twisted rattan [14].

While those included in the idiophone group consisted of Canang and Gong. Canang in Malay, in both form and sound, looks like Canang elsewhere because of cross-culture and mutual influence. "For example Canang (small gong) is also in Thailand called “Khong Wong Yai”, in Burma and in the kulintang music of Sabah. Whereas Gong, according to Basarsyah [15] explains this instrument as follows: In the East Sumatran Malay, a kind of gong with a thick side called tetawak is used to accompany the Ronggeng entertainment dance. In traditional music, accompanying traditional Malay theaters such as Makyong, Mendu, Menora and Wayang Kulit Melayu 2 pieces of gong are used, the mains are pitched C and the gong is pitched with G.

The instrument that functions as a melody carrier is Serunai or Sarunai. This is categorized as an aero phone class. This instrument does not use a melodic system like Western music (sol mi sa si) but is played as a long-high note. High and small (high-pitched) chime tone. Nasuruddin [16] says that cone-shaped chunks have seven holes above and one below. The player squeezed and released a continuous flutter without stopping to take a breath.

The vocal singing style in Gobuk Melayu is hummed. The humming melody is full of Twisted and Grenek. Siagian [17], said that "Cengkok and Grenek are ornamental or ornamental tones as a general feature of Malay music, functioning to beautify the melody played by melodic instruments or singers"

Cengkok adds notation as ornament before heading to the main notation. Whereas grenek sounds like trilling in Western music techniques. For example, in the first beat of bar 2 we can
see the grenek shape in a series of melodies that are played with only two 1/32 notes (F and E) that are repeated up and down continuously. Then, in bar 3 shows an example of the melody in the form of a quintole (with the number 5 on it).

This form of melody is called Cengkok in Malay music. Melody movements are usually step-down with a jumping tone (see notation). In notation it can be seen that tone B goes down to note A, but before getting note A it jumps forward to note C then goes down to A, then goes back to tone B and goes down to Gis tone down again to note a. Cengkok like this movement is mostly found at the end of melody in Malay music.

The text of the gobuk dance song is “Spell”. The text of the Spell is written in the form “Pantun”. Initially, rhymes are delivered verbally. Rhymes are delivered by singing or singing, so that rhymes cannot be separated from poetry.

There are many traditions in Malay that use rhyme as a calling of enthusiasm. In agrarian societies, rhymes are used to grow rice or other crops as well as catches of hunted animals and to take honey bees. Whereas in marine society, rhyme is used to call fish or call the wind. In both maritime and agrarian societies, pantun is also always used as a spell in traditional medicine as well as efforts to expel gnome, mambang, or other spirits [18]

Meanwhile, the hunter in the Gobuk ritual is the ritual leader or Bomo. "Malay people on the Peninsula often use different names for witches. In Perak and Kelantan, witches are called as handlers while shamans are called belian, while in other Malay areas there are also those who call shamans as bomo [19] [20].

The structure of the ritual music of Gobuk Music begins with Vocal music. The Vocal music here is in the form of Malay humming as an expression of the spells sung by the ritual leader Shaman or Bomo. The text pieces of the mantra include the following:

Oiiiiiiii./ Batanglah tuan batang cendano/Batangnyo tumbuh dengan baiknyo/ Datanglah tuan jang oii datanglah nyawo / Datanglah dengan budi baiknyo / Hai mambang tanah, mambang aer, mambang angin / Mambang di Pauh si jenggi / Anak cucu datang memanggil

This humming spell is intended to invite Puako or Sea geniewhich is believed to treat the sick. The phrase Datanglah Tuan Datanglah Nyawo is a substitute term for not mentioning Jin directly which is replaced by the terms " Tuan " and "Nyawo" (soul). This humming is played around the first 10 minutes where Bomo or shaman hums while burning incense and preparing offerings.

After the humming vocal part is finished, it is immediately greeted with instrumental music by the two drums, sarunai, and gongs. This music is monotonal with only one main motive that is repeated in each part with an improvised style of the player. Music here has 2 main functions namely as accompaniment of motion and magical functions. This monotonal concept has a trance effect or possession. Structurally, this instrumental part consists of 3 main structures namely Music in the gobuk ritual consists of 3 major parts. Hontak Kudo, Magic, and Perang with changes in rhythm and tempo in each part. The first part is the opening part, called Hontak Kudo and Senandong, played in a medium tempo. The second part is the core part called magic, played in fast tempo. While the third part is the final or closing part or climax, referred to as porang music or war, played in a very fast tempo.

Hontak Kudo is derived from the word Horse strokes which represent the dancer's movements whose footsteps resemble the beat of a horse's foot. This part is played in a medium tempo. Consists of 1 rhythmic pattern and sarunai melody motifs that are played repeatedly
according to the number of dance movements. The rhythm pattern of the long drum and the gong are as follows:

Figure 4. Pukulan Hontak Kudo Hitting Patterns

Magic is the second part that is played in a fast tempo. This is the part to invite Puako (Jin) to come to the Gobuk park that has been prepared. Consists of 1 rhythmic pattern and sarunai melody motifs that are played repeatedly according to the number of dance movements. The long drum and gong rhythm patterns for the Magic section are as follows:

Figure 5. Magic Hitting Pattern

Porang or War is the climax or the highlight of the dance. Where in this section Puako (Jin) was invited to dance together across (walking) on 7 pieces of gonduk and ended with treating the sick. The music is very fast tempo in monotonous pattern of rhythm and melody. The long drum and gong rhythm patterns for the Porang section are as follows:

Figure 6. Perang Hitting Patterns

It can be concluded that in this part of instrumental music the tempo of the music is getting faster and faster than the first, second, and third parts to show dramatic performances.

4. CONCLUSION

Gobuk is a ritual tradition of medicine that was built and developed in the Malay community on the coast of Bedagai, Serdang Bedagai Regency, North Sumatra. This Bedagai coast is dominated by ethnic Malays. The instrument used is a percussion and wind instrument consisting of rhythmic and melodic music instruments, namely: 1) gubano drum, 2) tambourine, 3) talempong, (4) gong. The form of the Gobuk ritual performance begins with Vocal music in the form of Malay humming as an expression of the spells sung by Bomo or the ritual leader Shaman. After the humming vocal part is finished, it is immediately greeted with instrumental music by the two drums, sarunai, and gongs. Structurally, this instrumental part consists of 3 main structures namely Hontak Kudo, Magic, and Perang with changes in rhythm and tempo of each part.
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Online School Management Model for Supported Fullday School Management in Industrial Revolution 4.0

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\textbf{ABSTRACT}

The existence of internet in modern era makes society easy to do their activities. All aspect of human life is based on online or connected to internet. The development of e-administration in school administration is one of them. This study was descriptive qualitative which aims to describe and to explain school administration concept based online to ease school management in digital era. Source of data divided into two, including document and informants referring to education expert, education implementer unit and society as education user. Technique of collecting the data were content analysis and in-depth interview. Triangulation of source of data technique were used to validate the data. The result shows that there are some school administration system based online to ease school administration process. They are school registration based online (e-registration), school payment based online integrated with certain bank account (e-school payment), teaching journal based online (e-journal), and student achievement report based online (e-raport). Besides, school is also facilitated by school administrator which can be contacted via whatsapp and telegram applications to ease education user on asking for information about school and education.

\textit{Keywords:} School Administration, Online System, School Management, School Based Online System, Technology Development

\section{1. INTRODUCTION}

In globalization era, human life in which all aspects become modern cannot be separated from the easiness of information and communication access phenomenon. The development of technology recently facilitates some tools for information delivery medium. Tools or application can easily show information based on the proceed data. If the data needed have been saved in database, like student data and their academic achievement integrated in database, the database can cope with the problem of difficulties in accessing and integrating data [1]. With technology development, it directly and indirectly will affect human life style into digitalized life style. It indicates that human life style is the effect and reason of technology utilization itself [2].

The easiness of information and communication access cannot be separated from internet which can reach wide range area in the world. In education area, the influence of technology development can be utilized to facilitate academic activities in school. Modernization in education make everything smoother and easier, like internet, Wi-Fi facility and computer can be used as supporting progression in education [3]. Education institutions are demanded to always follow science and technology development which increase gradually, because...
education based curriculum instructional will only lead imbalance of unavoidable technology development.

Internet is utilized to ease school management process. All this time, school management process still uses conventional system operated manually. Conventional system has been operated during some periods in some schools. However, it still shows weaknesses like too difficult procedure, spending much time, requiring many personnel, restricted time, and ineffective, so error system sometimes still occur [4]. Consequently, the more effective, efficient and practical school management system is needed. School management system based online or mobile is one of them.

Mobile development gradually increases by the sophistication and completeness of features which is updated continually and makes consumers easy to access information anytime and anywhere. Mobile utilization in daily life used by society, industry and education ease them to deliver and access information related to academic through mobile phone or mobile network [5]. Mobile system can be used in terms of registration, school payment management, journal management, school administration, and student achievement report systems.

Smartphone technology and mobile application began developed by using android platform based Linux, which also more excellent than Symbian platform generally used. The benefit of using android platform are complete (complete platform), open (open source platform) and free (free platform). Mobile operation system based android is rapidly developed than Symbian platform of JME technology [6]. Hence, there is an opportunity for android user to make application which can access freely and widely. Moreover, android user can make a new system for organization or institution need to increase work effectiveness. Besides, android application can cope with some operational problems related to website and short message service (SMS) media usage, by creating certain application based mobile, simpler, fast and effective bandwidth, more informative and operated anywhere and anytime [7].

Discussing about smartphone technology system and mobile application which gradually get increased, those can also be used to facilitate and to ease school management process. Technology development make many education organizations and institutions utilize technology based website to spread information because of its effectiveness and efficiency [8]. Therefore, this study will describe mobile system utilization deeply to ease school management system including registration management, payment, administration system and raport or student achievement report based online systems.

2. METHOD

This study was descriptive qualitative. It was a case study to describe in detail and depth about condition of what truly happen. Descriptive qualitative research mostly focus on naturalistic principle [9]. The aim of this study is to describe and to explain school administration concept based online to ease school management in digital era. Source of data divided into two, including document and informants referring to education expert, education implementer unit, society as education user. Technique of collecting the data were content analysis and in-depth interview. The data were reduced and then analyzed by using flow model of analysis and interactive analysis model. Data analysis included data reduction, data display and conclusion in which all of them are simultaneously connected and continuously conducted.
in data collection process of flow model of analysis [10]. Triangulation technique of source of data were used to validate the data.

3. RESULT AND DISCUSSION

This part will discuss about some mobile features systems utilized to ease school management system, including registration system based online (E-Registration), payment based online system (E-School Payment), administration based online system (E-School Administration) and student achievement report based online system (E-Raport)

3.1. Registration Based Online System (E-Registration)

School registration system is known as New Student Enrollment (PPDB). All this time, PPDB mechanism still used conventional system. This system requires new student candidates directly to come to school destination for proceeding registration. This system certainly has many weaknesses such as lack of control and conditioning the candidates. This results from manual registration which needs many personnel to accommodate candidates in school. This system is also not effective in terms of cost and time. However, system must be able to be accessed anytime and anywhere and to produce information automatically without manual count which sensitively get error and wrong information [11].

In digital era, school registration based online system has been developed. It has been applied in some schools. The process of online PPDB has been done to ease society as education user on proceeding online registration [12]. The process of online PPDB known as E-Registration collaborating with department of education and culture in district (Dinas Pendidikan dan Kebudayaan Daerah) and province (Dinas Pendidikan dan Kebudayaan Provinsi) levels are connected to e-registration page. The benefits are cost, time and personnel effectiveness because all system and registration documents has been based online.

3.2. School Payment based Mobile System (E-School Payment)

School payment is one of administration requirement to fill by student candidates. School cost payment is utilized for school operational cost including electric bill, office stationery purchase budget, internet bill, transportation, references purchase budget and other services. In digital era, payment system can be done through online. Online payment system is directly connected to collaborated bank [13]. Collaborated bank get school cost payment from candidates and re-registered student for next semester.

Payment based online is more effective and practical in term of funding management, because payment is directly saved in school saving account. It also can minimize corruption practice in school funding management. If payment system is still manual, the probability of corruption practice and human error must be great rather than payment based online system which directly connected to bank and school saving account [14]. Besides, payment based online system give a positive effect to school finance count and management because payment is based online or e-school payment directly counted by bank system which has a great accuracy.
3.3. School Administration based Mobile Application System (E-Mobile Administration)

Education cannot be separated from administration system because it is one of academic documents supporting education process in school. Administration can be considered as a process or as task (duty) which must be fulfilled [15]. Administration as task (duty) which must be fulfilled in education activities as proposed by Usman [16] includes student; educator, staff and organization structure; finance; tools and infrastructure; school and society relationship; special service (counseling guidance, student health unit, school cooperation unit, and extracurricular activities) administrations.

School administration must be well-ordered and well-regulated to increase education management ability. To make activities more effective and efficient needs sufficient information. Information system in education relates to important things including recording and reporting system [17]. Consequently, there is a need of administration based mobile system to ease school administration management system. Regarding to this condition, there has been application and features developed in smartphone and gadget to ease administration process. They are SIMAKAD (School Academic Information System) to manage academic data, Finance Module to facilitate school finance; Teacher based Online Module as a means of information and communication between teacher and student in school; Employee Affair Module is an information system of employee data management; Inventory Module to record goods as school inventory; and Report Module to ease headmaster on monitoring finance development, student achievement, teacher attendance and other functions.

3.4. Student Achievement based Online System (E-Raport System)

The internet can also be used to facilitate school in developing information based web (online) system in terms of student achievement and data managements. Consequently, parents can always monitor student learning development by accessing website or school information system anywhere like office, warung internet (internet service shop) or house as long as internet access is available [8]. Raport (student achievement report) based online usage or e-raport originally results from impracticality of raport distribution in class, so school needs to build academic information system to ease student and parents on accessing information [18].

With E-raport application, the process of study assessment become easy. This system has been designed by formula suited with student achievement management system [19]. It can ease teacher in managing student grade, which previously must be done manually in which the formula is complex enough. Now, with e-raport system teacher only needs to submit student grade in provided columns. E-raport application can also facilitate teacher to print raport directly or to save it in PDF file. Besides, the benefit of using e-raport is student achievement report can be accessed through website anywhere by available internet access. Therefore, parents can easily access student achievement file through website [20].

4. CONCLUSION

The development of technology increased extremely, results in easier and more practical human life. The easiness of communication access cannot be separated from internet function as a medium in communication access. As a consequence, almost all aspects of human life now use system based online which is connected to internet. In education, internet can be used to
ease school management system. Some features of utilizing internet on school administration process include school payment based mobile system (E-School Payment), administration based mobile system (E-Administration) and student achievement report based website system (E-Report). These features have positive functions in school management process which makes activities management process easy, effective, cost effective, not spend much time and many personnel, decrease human error, more accurate and practical, and information dissemination fast, especially student achievement report which can be accessed by parents.

Reference


Graphic Elements in The Cirebonan Five Mask

Aesthetics "Panca Wanda"

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Abstract
A mask in a dance is not only used as a 'kedok' or covering face, but an embodiment of artwork is related to the symbol of the face and to the concept of the mind. This face decoration has aesthetic value, as found in five cirebonan masks. there are five main masks that are commonly displayed and are known as the "Panca Wanda" masks which refer to transcendent realities, these five masks contain meaning and graphic elements that we need to know about. This research is a descriptive study using semiotics to obtain differences in graphic, elements and meanings of contained in the Cirebon "Panca Wanda" mask. The results of this study there are many differences from each element of the "Panca Wanda" mask face, from the facial shape, gestures in the mask, surfaces elements, lines, fields, textures, and colors, closely related to the symbol creation of the universe based on Indonesian culture.

Keywords: Graphic Element, Mask Aesthetics, Panca Wanda

A. INTRODUCTION

The term mask itself is formed from two words namely "ketop-ketop" which means sparkling and "gepeng" which means flat, these two terms represent elements that are on the face of "sobrah" or "tekes' in the scope of Cirebon society, namely decoration on the head of...
the dancer. Mask art is already known and owned by most people in remote parts of the archipelago. During the Hindu-Buddhist period the function of the mask was more diverse because it was not used sacred as part of ritual ceremonies alone, but gradually functioned in senior performing arts as a secular-functioning spectacle[1].

Cirebon Mask symbolizes how the origin of Sang Hyang Tunggal and a symbol of the creation of the universe based on ancient Indonesian belief systems and Islam-Hindu-Buddhist-Majapahit. Referred to as the Cirebon Mask Dance because this is the original Cirebon dance art which in practice uses mask.

Cirebon mask is a complementary ritual dance that is very sacred and as a result of culture, Cirebon mask dance carries the value of entertainment that contains hidden messages. The elements contained have symbolic meaning which, when translated deeply touches various aspects of life. Sunan Gunung Jati (Syarif Hidayatullah) became a figure in 1470 to make the Cirebon region a center for the spread of Islam in an effort to spread the new religion, and cooperate with Sunan Kalijogo[2]. This mask dance was brought to life by several Demak Sultan in the framework of the concept of bringing elements in the form of spiritual power.

On the island of Java, Sunan Kalijaga is considered the first mask creator in a mask puppet show in the middle of the XVI century. It is said that Sunan Kalijaga in creating these masks refers to the faces of leather puppets from the gedhog puppet that tells the story of Panji[3]. Researcher chosen the mask “Panca Wanda” to be investigated using semiotics about the shape, style, lines, surface, facial shapes, and colors, because has 5 masks in order of dance of mask Panca Wanda consists of the Kelana Mask, Tumenggung Mask, Rumyang Mask, Samba Mask, and the first place is the Panji Mask. Cirebonan masks present in five main masks that commonly displayed and known as the “Panca Wanda” mask, and own a spiritual approach and human traits in Cirebon, by analyzing the form of presentation and mask style can be known by the wider audiences, especially the people in Cirebon.

B. METHOD

This research is a descriptive study that aims to describe the characteristics of the Panca Wanda Mask with semiotics or symbolically determine the point of view and interpret the aesthetics of the elements of the mask elements. After clarifying the Panca Wanda mask with the main form differences from the five Panca Wanda masks, then the research continued with determining the detailed graphic elements contained in aesthetics, from the shapes, styles,
lines, surfaces, masks shape, colors, and meaning. For the meaning of masks by looking from history and the purpose of making the Panca Wanda mask.

C. RESULT AND DISCUSSION

The mask is a cultural object which has been used throughout the world in all periods and cultures. Many varied in masks appearance, such as in usage and symbolism of cultures. The word mask comes from the word "Taweng" which means closed or covered. In general opinion, the term "mask" implies understanding as a face covering or "kedok". There are so many types and shapes of masks that we know of. However, the most dominant mask is a mask that is close to the structure and size of the human face. The shape or structure of the face mask does not have to be the same as a human face (oval)[4]. In masks, we find various basic shapes, such as round, oval, or heart-shaped, triangular or square-shaped. In addition, there are many masks that have other basic shapes that are difficult to categorize.

The Panca Wanda mask is a mask that is used in dances in Cirebon. It depicts the characterization of humans, which begins from the time humans are born until old age. This mask has a meaning, function, and religious value as well as a moral message. Cirebon masks which have five shape and types namely is Panji Mask, Samba (Pamindo), Rumyang, Patih, Kelana (Rahwana) have been used in Cirebonan mask dance, all types of masks will be worn during the performance of Cirebonan mask dance accompanied by a set of gamelan.

Overall Panji Mask has a clean white face symbolizing the sanctity of a newborn, there are only eyes, nose, mouth a simple shapes. This Panji mask is a symbol of souls and hearts pure and not easily touched by worldly ugliness. Panji masks symbolize the universal great event, namely the creation of the universe at the beginning. Ancient times Cirebon dance using Panji masks only danced by the kings, the king represented the presence of the Sang Hyang Tunggal itself, because in the understanding of Javanese power, the King was a god. This Panji mask or Cirebon mask repeats the primordial events of humanity, how "creation" takes place.

Panji mask is white with smooth character (liyep, lenyep). His face without ornamentation is complicated and looks innocent. The eyes in his eyes are called wiji bonténg (cucumber seeds) and his eyes a beautyful and smile is funny. The look on his face shows someone who is pious, with voice is soft. This a depiction of a newborn human. The guise is comparable to the character Arjuna, or Rama in the Purwa puppet story.
And then Samba mask (Pamindo), the shape of the mask looks children with cheerful, funny, and lively faces, depicting the phase of children, and there is a slight stroke on the face. The color of this mask is yellowish white. This mask shows signs of joy and always lives happily, sassy, funny, flirty and childish and shows freshness in every expression of the Samba mask[5]. the mean of the word Samba, is a loan from the name of the Purwa puppet character, namely Samba Purwaganda, his son Prabu Kresna.

In the Cirebon masking performance, Pamindo's guise was danced in the second part. Character is flirtatious or agile, Cirebonese people call it the term "ganjen". On his forehead there is a curved hair ornament in the middle there is a decoration called "Kembang Tiban". It has a hair style as called "ukiran ukel gigir welut". While on the cheeks, a circular decoration called "Pilis" is coiled between the two cheeks.

The next result are Rumyang Mask, with pink color which is a symbol of man in the teenage phase. Rumyang is embodiment of someone who has reached the age of first puberty. Rumyang's mask shows a structured assertiveness, on the forehead to the cheeks there is a decorative line curved like a thin hair, and in the middle of the forehead there is a decoration like a small crown. Dance Movement on Rumyang mask usually tends to be unstable with the repetitions in each dance session[6].

Tumenggung mask, is the only mask that uses a hat. This Tumenggung mask describes humans who have entered an adult, established, calm and steady phase. Strong face, personality, and responsible. Depictions of people who have reached adulthood and have found their true selves. The mask with mustache as a leaders symbols. Meaning of the Mask Tumenggung is as a warlord or patih. with a mask of brown or pink implies someone who is manly, brave, and authoritative according to his character who is also dashing. Has rather bulging eyes, and is called the "Kedelen" eye shape, its mustache is thick and usually made of braided hair, or skin rounded at the edges. Sunggingan beard called "fluffy". For the structure of motion in the Tumenggung mask dance, it has a part of the tayub dance that is very different from the dance in the other masks, with the rhythm of music with heavy tone pressure.[7]

Mask Kelana, this is the last phase in which people interpret the Kelana mask as a symbol of anger, and human greed[8]. This mask became the center of attention of artists, cultural observers and mask observers, because it has a cruel face and anger. It has a red color with a thick mustache shape and out eyes with a hard face and looks very bad. In the dance movement more self-actualizing and expressive, and also explains the symbols "seduler papat
This Kelana mask is also a symbol of the highest level of life because it is included in the category of people who are perfect with the maturity of the mind and lust[9]. The guise of Klana is generally painted in dark red. Seeing his temperament was predictable, that this guise had the character of a manly-harsh. His eyes stared like wide-eyed people; thick mustaches made of braided hair and rounded edges. Her nose was sharp, her mouth dropped open and teeth popped out. The upper teeth protrude forward, at first glance it seems like someone is laughing out loud[10]. On the chin is a beard ornament called "rengget" which blends with the beard. Above the tip of the nose or on the forehead there are many indentations as a description of an arrogant person and while at the top it crosses a decoration called "jamang".

<table>
<thead>
<tr>
<th>Figure</th>
<th>Character</th>
<th>Face Color</th>
<th>Face Elements</th>
<th>Symbols</th>
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<tbody>
<tr>
<td>Panji</td>
<td>Pure White</td>
<td>- Smooth character with innocent and clean face. - Only eyes line. - Sharp chin mouth, all simple shape.</td>
<td>- White soul, clean, like a newborn. - Have a pure soul. - Show someone pious.</td>
<td></td>
</tr>
<tr>
<td>Samba</td>
<td>White</td>
<td>- Smooth character and clean face. - Eyes line, pointed nose, and thin mouth. - Pils called cheeks circular decoration. - Above her forehead, hair ornament is called a tibian flower.</td>
<td>- Phase of children. - Cheerful, funny and lively. - Derived from the name of the Purwa puppet figure, namely Samba Purwaganda. His son Prabu Kresna.</td>
<td></td>
</tr>
<tr>
<td>Rongyang</td>
<td>Pink</td>
<td>- On the forehead to cheeks there are decorative lines curved like thin hair, in the middle of his forehead was a decorative revenge, connected circularly to the cheeks. - The shape of his mouth that always implies someone with a sweet smile.</td>
<td>- Teenage phase. - Step on the age of puberty. - Flirty and agile style. - This guise is the same as Diputikarna.</td>
<td></td>
</tr>
<tr>
<td>Tumenggung</td>
<td>brown /dark pink</td>
<td>- The only mask that uses a hat. - Has a mustache as well as authorizing strokes, smooth face and broad cheeks. - His eyes are rather bulging, called keduduk. - Thick mustache and brids, rounded at the edges. - Sungginggan beard is called mutemula. - Has a mustache and facial strokes firm.</td>
<td>- Adult phase. - Firm face. - Worked or path symbols. - Manly, brave and authoritative.</td>
<td></td>
</tr>
<tr>
<td>Kelana</td>
<td>Red</td>
<td>- Hard Face with Mustache is very thick. - Nose are sharp. - Mouth dropped open and teeth come out and a little popped out. - Bulging eyes and Sharp eyes. - Forehead strokes is very rough with ugly face. - On the part of his chin is a beard decoration called &quot;rengget&quot; or revenge which connect with the beard.</td>
<td>- Symbol of anger, and human greed. - Mortality of mind and lust. - Arrogant and Cruel Symbol. - The symbol of sedhalu (four lusts) (four lusts))</td>
<td></td>
</tr>
</tbody>
</table>
D. CONCLUSION

Panca Wanda is a mask that symbolizes the human phase in life, from birth to old age. The development of human life is very clearly depicted in every element of the five wanda masks. The symbols contained in the panca wanda mask are very closely related to human life through the nature, attitudes and behavior in the soul born on this earth. The face shape, elements contained in the face element, and the color in this mask have their own symbols in each character mask.

REFERENCES

Commercial Prototype of Borobudur Chair Towards Hilirisasi

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ABSTRACT

The problem with the title of this article is how the Borobudur Chair model can be commercialized and brought closer to its users or downstream. The method used is the creation of new designs, collaboration with the furniture industry, and the cultural approach of its users. The creation of new designs by making several design alternatives, cooperation with industries that are able to produce in large quantities, easy distribution, and sell at low prices. Associated with a cultural approach becomes important considering the aesthetic capital of the designer with different users. In the future related to the marketing of this Borobudur chair prototype through its maker industry, it can be included in international scale exhibitions to reach more consumers.

Keyword: hilirization, commercial, Borobudur chair, prototype

1. INTRODUCTION

The commercial prototype of the Borobudur chairs towards hilirization can be explained as several things, such as prototype, initial products or examples with dimensions and ergonomic standards of a chair model created with design considerations. Based on exploratory experiments on the development of the design of the Borobudur chair with âeng concept proved that the design work that was originally functional can be transformed into a work of art because of the freedom of interpretation of form changes and the concept of âeng, such as distortion or refraction and destruction[1]. Commercial chairs aimed at gaining profits in the sales process. The Borobudur chair is the result of the reconstruction of various types of chairs contained in the relief of the Borobudur temple, then, one of the reliefs is taken as an example in the furniture industry. Chairs have the meaning as sitting facilities withstand elements supported by chair legs, has one or more chairs and has a backrest and some are equipped with armrests. Chairs in the context of art sociology have several levels related to the use including high art, folk art, and popular art[2]. Some chairs are sociologically used by the upper class, ordinary people, and also used because of trends.

Towards hilirization means moving to a direction closer to the results of research and discovery to its users. Users of chair products are the general public, private and government institutions, small industries, medium industries, or large industries. The problem of the commercial prototype of Borobudur chairs heading hilirization is how to create a new chair in which the source of inspiration is the research results of the commercial Borobudur chairs reconstruction or Borobudur chairs that have an affordable price and are desirable by the wider community. The most important thing is the easiness of the distribution.
2. METHODS
The method used was the creation of a new alternative design with the reference of Borobudur chair. Producing, in this case, means making a large amount of mass production, and marketing it to the wider community as a user. Design methods in a commercial context referring to the notion of design is a vehicle for implementing innovations in various industrial and business activities, in this case, is gain benefit from the sold product[3]. Furthermore, it would be more appropriate to cooperate with the furniture industry to produce large quantities. The marketing or the community target used a cultural approach because the consumer has a pattern of behavior that is passed down over the generation in a society or culture that can be said as customs[4]. This is to reduce the gap in aesthetic understanding between designers and users.

3. RESULT AND DISCUSSION
Design considerations were done by making several alternative designs inspired by the Borobudur chair. Designs created should be able to reflect the culture of the current time we live today. This corresponds to Solichin Gunawan's opinion that design is a reflection of the culture [5]. This is what designers interpret, so the role of designers is very important related to the creation of chairs in accordance with the era.
Collaboration with the furniture industry is with CV. Vina Arya Furniture, Manufacturer & Exporter of Fine Furniture, Jl. Raya Karangjati KM 26 Kec. Klepu, Ungaran 50552, Central Java Indonesia which has complete machine tools and master marketing. In an industrial context, it can also learn from Michael Thonet who is famous for his chair product which is a combination between the hand-made and a machine[6]. In 1830, Michael Thonet was successful as a wood furniture entrepreneur because he had a unique chair concept.

Michael Thonet, from the small town of Boppard in Germany, had a unique product concept. He produced the wooden chairs made in large quantities, sold at low prices, and could be transported easily when exported. He abandoned the conventional idea of making wooden chairs using a system of pegs, dowels, and pivots. Parts of the chair, in the form of pieces of wood, formed and joined with wood glue. Thonet invented wood processing techniques by forming and bending wood. The chair with this technique was known as "Bugholzstuhl" and he got a huge success until when Thonet died in 1871. He became the largest wood producer in the world. Because of the huge popularity of this chair, the name "Thonet chair" became a well-known trade name[7]. Based on the above opinion, the benefits of cooperation with the furniture industry include 1) can make chairs in large numbers; 2) low prices can be reached by the wider community; 3) distribution of goods is easy because the design has been considered related to transportation.

The cultural approach is related to marketing factors so that products are more easily accepted by the intended community since a product will have consequences to influence user behavior[8]. Cultural forms contain concepts, behavior patterns, and products in the form of objects[9]. Each community group has a concept that is shared, a pattern of behavior that has been passed down from over the generations, and has a product of the results of their creative processing. Society has its aesthetics that is sometimes different from the aesthetics of the designer, even the aesthetics related to the objects used are not the main consideration[10].

4. CONCLUSION

Based on the description above, it can be concluded that the commercial prototype of Borobudur chairs towards hilirization aims at designing several alternative chairs in which ideas are from Borobudur chairs and reaching a commercial level in collaboration with the furniture industry to produce more chairs, have cheaper prices, and have effective and efficient distribution. Cultural considerations are important to reduce the aesthetic understanding gap between the designer and the user community. Further research is expected to involve new Borobudur chair products in international scale exhibitions collaborated with. It is also expected that the industry has wider marketing and more consumers.

REFERENCES
Visual Application Pawukon On Wall Lamp

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ABSTRACT

The presence of Pawukon as a Javanese calendar system is unpopular among Javanese themselves compared to the Chinese cap ji shio or the zodiac from the West, which is problematic. Pawukon in primbon books contains predictions about the time calculation system. These books are not only owned by most people but also live within the palace. It is necessary to preserve Pawukon through various media. This article is the result of research in Visual Exploration of Pawukon for the Development of Decorative Lighting Design as an Aesthetic Interior Element, a study of research and development, to explore the visual richness of the Islamic Mataram era in Pawukon form as a decorative lighting product. Visual Pawukon exploration results are used to develop decorative lighting designs into innovative, competitive and aesthetically pleasing interior elements while preserving Pawukon and providing innovation for the development of decorative lighting designs. As one of the preservation media, the application of Pawukon in developing decorative lighting designs is expected to be more accepted by various groups.

Keyword: application, visual, Pawukon, decorative lighting, wall lamp

1. INTRODUCTION

Pawukon, outside of belief, has a beauty value inherited from Javanese ancestors. For a long time, Pawukon has been developing in Java, according to Prof. Dr. Philip Van Akkeren, a researcher from the Netherlands, explains that pawukon traces can be retrieved to the 10th century, written on stone and brass or bronze plaques with ancient Javanese letters. The charter reports on the use of the Javanese prey-predator chain in the form of astrology and Javanese pawukon alongside calendars originating from India. At that time, Pawukon was already used among kingdoms and even rural communities in Java had used it long before that [1].

Pawukon includes aesthetic elements that are unpopular among the current generation. The visual of pawukon as one of the fascinating cultural heritages is the Javanese calendar system or pethangan based on Hindu mythology regarding the time associated with the prediction of human life based on wuku (7 days calculation). There are 30 pictures of pawukon, from the picture of wuku Sinta to picture of wuku Watugumung with pictures of gods
or goddesses. The shape is like wayang purwa (first form of puppetry) equipped with pictures of buildings or gedhong, weapons, various types of trees, birds, and others. Each of these elements has a specific purpose and meaning. The composition of the various elements makes the overall shape very interesting.

**Pawukon** contains predictions about the calculation of time contained in primbon book. These books are not only owned by most people but also live within the palace. For instance, in Surakarta palace, there are primbon that contain mystics, matters related to beliefs, such as amulets, prayers, information about fortunate events, destiny, omen, dream interpretation, predictions and so on [2]. Another example in the Yogyakarta Palace is that primbon containing certain days and dates that are considered more suitable than other days for marriage, long trips, building houses and so on. Primbon also contains pawukon in visual form, which is named pawukon picture and is given decoration in the form of puppets [3]. Pawukon picture also developed among the aristocracy of ancient community systems outside the palace, such as Semarang regent Adipati Sura Adimenggala (1765-1839) who served as regent from 1809 to 1822. Adipati Sura Adimenggala had made pawukon entitled Papakem Watugumung, along with other Javanese scripts were given to Rafles, Crawfurd, and Mackenzie (British officials) to help them learn history and culture [3].

2. **METHODS**

The initial visual exploration data is a form of Pawukon from Primbon book, which is then redrawn to be the source in Pawukon visual exploration. Data analysis used an interactive analysis model with three components: data reduction, data presentation, and drawing conclusions or verification. In this study, the data for data reduction is from pawukon images, data display from pawukon images, and drawing conclusions from pawukon images. These activities were conducted in an interactive form through the process of collecting data as a cyclical process. In the implementation process, the researcher moves between the components of analysis with the data collection while the data collection process is still ongoing [4]. The method used is studying the visual and artistic potential of Pawukon to be developed into an interior aesthetic element that is easily accepted by various groups. The next stage is the creation of various wall lamps designs by applying visual Pawukon as the main element.

3. **RESULT AND DISCUSSION**

Pawukon visual exploration by exploring the discourse in it and examining the visual and artistic potential so it can be developed into an aesthetic element that is appropriate to the present context. The creation of decorative lighting design with visual exploration of Pawukon can be performed into various types, for instance, wall lamps designs. The first step is to redraw Pawukon. Pawukon arts is processed from images by R.M. Soelardi who actively drew puppets from 1930-1960 and was found in the book "Pawukon 3000". The method used is the Ngowahi Rupa concept or transformation from paper to copper. It is expected that a new and more appropriate nuance will be present when applied to the interior.
Visual Pawukon is applied to wall lamp designs with various techniques and materials, based on consideration of effectiveness and efficiency in its manufacture. Application techniques of Pawukon on wall lamp are performed with mudul technique and glass painting technique. While the material exploration on these wall lights is copper and acrylic plates because the material is durable and looks luxurious compared to paper.

The mudul technique on the copper/brass plate is made on jabung to produce a concave-convex effect, arranged by a krawangan (translucent) technique. Mudul is a technique for making motifs on copper waste originating from word dimudul or ditotok (renewed) [5].

The application of the technique of glass painting by transferring the visual appearance of the Pawukon to Acrylic media, the contour [outline] is made continuously so it can be filled in color with transparent paint. Depicting the visual appearance contour of Pawukon on Acrylic with prada, using canting (pen-like instrument) as well as in batik technique. To assemble into a wall lamp, it requires a framework (in this case using a combination of Dutch Teak and Mahogany).
The physical environment in buildings and public spaces are media (facilities) to accommodate the activities that apply to the public. This obviously requires the applied consequences of physical space-building facilities which are universal, or inclusive; these are the physical space-building facilities that could be used by everyone as civitas-space buildings. Physical space-building facilities with a universal approach (inclusive) as a consequence of these public space buildings have not become commonly applied in Indonesia. Many of the physical space building designs that are mostly applied have not considered the needs of the certain sides that have physical limitations, the range of certain age, and also the difference between the sexes equally[6][7].
The light source on the wall lights is behind the Pawukon so it can provide the clarity effect of the visual Pawukon. Existing light transparency raises decorative aspects[8]. The application of pawukon images in interior design places more emphasis on the presence of the Javanese atmosphere, especially the interiors built nowadays. Pawukon images present in hotel interiors (lobbies, restaurants, meeting rooms and bedrooms) with Javanese themes. This is a deepening and development of interior designers to present Javanese cultural artifacts as an aesthetic element that has been forgotten by the current generation [9][10][11].

4. CONCLUSION

Given the development of the design of wall lamp with copper base materials, it has evolved to explore with other materials. The consideration is based on the effectiveness and efficiency in its manufacture, as well as flexibility in exploring visual considerations. The use of Acrylic, Wood and Iron materials as materials is an alternative to the development of wall lights designs. Pawukon visual exploration results are used to develop decorative lighting designs into innovative, competitive, aesthetic interior elements. Visual exploration of the visual pawukon into the design of lamps can bring Javanese nuances to the interior design, in addition to providing innovation for the development of decorative lighting designs, aside from being a media for the preservation of past cultural heritage. The application of Pawukon in developing decorative lighting designs is expected to be more easily accepted by various groups.

REFERENCES

Suprapto Suryodarmo’s Silent Path a Documentary Film

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Abstract
Dance films come in several genres, including: experimental, narrative, and documentary. Suprapto Suryodarmo’s Silent Path is a documentary film that uses body movements as the narrative language to convey the messages or feelings in the film. Made with a performative approach (mode), this documentary tells the story of Suprapto Suryodarmo’s daily life, of how he lives it and his efforts in responding to his environment through meditative movements as a form of self-approach to the Creator. The results of this film production are expected to add to the scientific repertoire in the area of documentary and dance films. After that, people will begin to learn values in behaving in life, such as politeness, manners, tolerance, and things that are culturally acceptable in the society, a stage which Suprapto refers as solah.

Keywords: dance film, movement, documentary film.

A. INTRODUCTION

A hall of a traditional Javanese house, quiet and tranquil, only a soft voice of gender, a resonance of Javanese rhythmic instrument, filling the visual atmosphere that is present without much narration, a prelude to the following scene, a scene that takes place in the bedroom, Suprapto moves his hands slowly, rubbing his wrinkled face, followed by a bending gesture as if prostrating on the wooden bed. Acts after acts flow through the four scenes in four places where Suprapto spends his daily life. Such visuals set the opening of a biographical documentary film from a movement artist, Suprapto Suryodarmo.

The film Suprapto Suryodarmo’s Silent Path (produced in 2018) is one of my dance films which were screened in a one month research and lectures series held in several campuses in Germany under the invitation of the DAAD (Deutscher Akademischer Austauschdienst). This research in Germany in 2018 is my second research regarding the themes of Cinematography, Movement and Dance. Previously, in 2009-2010, I had also conducted a literature research in Germany on Experimental Film and Dance Film.
Speaking of movement and dance, Suprapto Suryodarmo is a Javanese movement artist and a guru who has thousands of followers around the world. With one footing in the world of art and the other in the world of mysticism, Suprapto Suryodarmo (born 1945) reinterprets the traditions of performing arts, philosophy, and the Javanese myths, that are influenced by the Indian culture. He does the interpretation in structured improvisations designed to increase self-awareness and harmonize the participants with the environment and the world that they live in. Despite having close relations with many prominent Indonesian performing artists, he is also a controversial figure in his own country, especially in Central Java, where he is known as the Begawan Polah, the eccentric high priest of movement[1].

B. METHOD

In each of his teachings, Suprapto always interprets that what he does is as if a process of rebirth, where he feels as a newborn looking for a position in his life in the world. This is consistent with his belief that people are born through the processes of obah, polah, olah, solah, and joged.

Obah is when a baby is born, that he will move according to his instinct, without knowing what he wants. Polah is when someone moves more intensely and does not know what he desires. Then the phase when someone already knows what he wants and is able to manage his own movements or behavior is referred to as olah. After that, people will begin to learn values in behaving in life, such as politeness, manners, tolerance, and things that are culturally acceptable in the society, a stage which Suprapto refers as solah. Whereas the final process, when someone has been able to improvise, think and process for the things to come, or to position himself in all situations, as well as to express himself, is referred to as joged. Someone is referred to as a whole person if he has reached the five levels above.

Suprapto himself prefers to position himself at the obah phase, a fundamental position where intuition is more dominant. Intuition is a term for the ability to understand something without going through rational and intellectual reasoning. It seems that understanding suddenly comes from another world and is beyond consciousness[2]. In a simpler sense intuition can be interpreted as the ability to gain knowledge or direct understanding without interruption of rational thought intrusion or logical interference [3]. Suprapto wants to be like an innocent
baby, without being burdened with all of the problems in the world, moving freely, shouting, and expressing nullifying the rhythm, tempo, and all the rules that are usually present in dance. According to him, movement is a more accurate description of his artistic activities, rather than dance[4].

C. RESULT AND DISCUSSION

Documentary Film

The documentary film Suprapto Suryodarmo’s Silent Path presents Suprapto's daily life, in which with each gesture he builds a rhythm without a sound, only the flowing body movements responding to any changes in the surrounding environment. For Suprapto, the body is a medium of art, a medium for speech, and an effort to get closer to the Creator. The soft or fast tempo movements and the changes in facial expression are his responses to the environment, and that is where he can find the communication point with his self, nature, and the Creator.

As a documentary, Suprapto Suryodarmo’s Silent Path applies a performative mode. Performative documentaries emphasize the involvement of the filmmaker with the film subject. The filmmaker shows greater political or historical reality through a window of his experience. Instead of relying on the expository approach and persuasion rhetorics, a director who employs a performative mode becomes a guide that shows and presents the narratives with the honest emotions he is feeling. In performative mode, filmmakers provide a perspective of "what it feels like to be there", on something (world, culture, or historical events) that the audience may or may never have known[5]. Stella Bruzzi in his book New Documentary: A Critical Introduction (2000) stated that performative mode provides a wider space for creative freedom in the form of visual abstraction, narrative and so on[6].

In this film I do not want to interfere the audience with narratives in the form of voice over, texts, interviews, etc., which may cause the audiences’ concentration to split when watching the movements in the film. Suprapto's gestures, movements and expressions are very descriptive, story-telling and explaining many things. It will certainly be most unfortunate if intervened with other things that are thought to be able to add or clarify information from the film. I let the visuals take over the audiences’ attention to the film.

Figure 2. Screenshot of Suprapto Suryodarmo’s Silent Path film (2018)
Movements have a metaphorical power that it is able to present various ideas that cannot be constructed by words. Especially if the movements are related to camera technology and editing, in which the camera and editing can create a 'new world', an imaginative universe that seems real. This power is presented by dance films so that they can penetrate the limitations of a stage. Through the camera, the world (space) is created and limited by frames, with various angle techniques or viewpoints and movements, the camera can direct the viewer's point of view in seeing the designed universe. While through the stage, the world (space) extends wide and the audiences are free to determine their perspective. In this context, dance films have the advantage to focus the audiences' point of view on a particular world (space).

The development of film and video technology has had a tremendous impact on the creation of dance films. Dance and film have developed, creating a hybrid of art into a separate genre known as dance film, both of which are present in the packaging of short and long films, experimental films, music videos, documentary films, and other types of films.

David Rousseve, a professor in the field of choreography and performance from the University of California, Los Angeles (UCLA) in his e-mail, wrote that dance films or dance for the camera have various meanings depending on the perspective of each person. According to Rousseve, Dance film, departing from his perspective as a dance film director and choreographer, is a choreography made specifically for camera needs, not for the stage needs of a show, a dance that is created and can only be presented in a film medium. Rousseve also added that outside of the dance film genre, an intersection between dance and video or film medium could be found in the form of performance documentation or documentary films.

The form of dance films that I present in this documentary film is dominated by visuals that will draw in audiences’ attention when following the flow of the film which initially runs slowly then gets faster and finally slows down again. The musical instrument in the form of gender gamelan is presented in the film’s initial scene, when Suprapto starts the day, from the bedroom, living room and front porch of the house. The overall atmosphere built in this film takes the form of original or natural ambience without the intervention of musical illustrations and sound effects commonly used in films. According to Suprapto, the silence in this film seems to expose him, because in his current age which has now reached the seventies, he always feels lonely, even in the crowd. When he looks at his surroundings, sometimes he feels that everything is running very slowly (in a slow motion). He responds to this with meditative movements that are soft and flowing beautifully, seeming very expressive and effortless.

D. CONCLUSION

Visuals have the power to communicate messages. When movement and dance are presented in a documentary to present a narrative or story, an understanding of the concept of dance film creation should be established. Because the most important thing is not the format of the medium, but for every person engaged in dance film/video creation to be challenged to find new narrative languages through screen films or cinema and television. In addition to concepts or ideas, an understanding regarding the steps in dance film production is also needed. One of which is on creating good and intense cooperation between filmmakers and choreographers, dance or movement presenters and the work mechanism of the supporting tools for film production, such as cameras, voice recorders, lighting and so on. Because what is created is not only about creating a dance, or a video of a dance, but finding or communicating ideas that
can only be expressed through a combination of the two mediums namely dance and video. The unique style and structure found in both mediums will create special characteristics.

REFERENCES


The Meaning of Gong Waning Music Spirituality In The Community Death Ritual of Sikka District

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ABSTRACT

Gong Waning is an ethnic instrument from Sikka Regency, Flores Island of NTT, which is played by beating. However, the presence of Gong Waning's music in the ritual of death was not intended for all those who died in the village only limited to a certain age of 70 years and above. The method used is qualitative with an ethnographic approach. The results showed that; first; the meaning of the music spirituality of Gong Waning in the traditional ritual of the death of the Hewokloang people is a joy. Second: Gong Waning's music is only played for people who die at the age of 70 years and above is a symbol of LeroLebek (sunset), which is identical to the old age or resting phase. The 70-year standard is taken from the myth of the Hewokloang people about Seu Lape Pitu Lape Walu City means seven levels of the upper world and eight cities, which means heaven. Death which is paraded with music and dance in the Hewokloang tradition is identified with the death of the king.

Keywords: The Meaning of Spirituality, Gong Waning, Death Rituals.

1. INTRODUCTION

Gong Waning is a musical instrument from the Sikka regency that is played by being beaten, and is a variety of elements of local wisdom that embody the life of the Hewokloang people. This instrument consists of six gongs and two drums (Waning) and a bamboo stick (Lettar), which have very strong sound frequencies and the rhythm played varies, from fast tempo (allegretto) to very fast tempo (allegro). In the Sikka District community in general, the position of this instrument is as a dance accompaniment with a theme of excitement, so that it is often presented in a variety of traditional parties, both marriages, religious rituals, welcoming honored guests, as well as other types of entertainment parties. However, one thing that is unique and Interestingly, this Gong Waning instrument was presented in a traditional ritual of death with a theme of grief by the Hewokloang community in Sikka district.
The Hewokloang area is located in the village of Hewokloang, District of Hewokloang, Sikka Regency on Flores Island, NTT Province. The Hewokloang people live a legacy of local traditions that are somewhat unique compared to other regions in Sikka Regency in general, namely presenting Gong Waning music in their customary rituals of death. But the presence of Gong Waning's music in the death ritual is not for all those who die in the Hewokloang area but only limited by a few tribes. There are 13 tribes (Lepo) inhabiting the village of Hewokloang, and only seven tribes (Lepo) can ritualize death with the accompaniment of Gong Waning's music because the 7 tribes are still descended from the king's descendants. More specifically, the deaths of Hewokloang people from the 7 tribes were not all ritualized by the music of Gong Waning, but were only limited to the age of 70 years and above.

In general, if there is a death in the Sikka District community, all family members mourn even some families mourn for months. But this fact is inversely proportional to the situation experienced by the Hewokloang people. Based on the writer's observation in 2016 on the death of the late Thomas Tara (74 years), the Hewokloang community presented Gong Waning music in the death ritual and celebrated royally like an entertainment party. This tradition is still inherited and preserved for generations to this day.

Gong Waning's music was played all day long until the body was buried. The length of the existence of a corpse in a funeral home ranges from 3 to 5 days depending on the family's agreement, which waits for all biological family members to attend the ritual. If there are still biological children who are still overseas, then the body cannot be buried and must wait until all the children are present.

As long as the body remains in the funeral home, Gong Waning's music continues to play. Outside the tent, some people were dancing to the music of Gong Waning, while inside the house (where the body was laid) some families were seen crying and lamenting the death of the deceased. When they finished crying and wailing, some people went out to the mourning tent and got involved with playing music and dancing together.

The characteristics of Gong Waning's music (tempo and fast rhythm) can dissolve all feelings of grief and sadness, so that the cry is not heard, especially from the family left behind. This unique pattern of celebration of the death tradition has not been found anywhere else in Sikka district. ___ If there is another area in Sikka Regency, it is also the people of Hewokloang descent who have long migrated and settled in the area ___ although similar celebrations are also carried out by other cultural communities in Indonesia.

The death ritual for the Hewokloang people "seems" to be an "exhilarating" celebration that should be enlivened by the sound of Gong Waning's music. Seeing the meaning of this instrument symbolically expresses excitement, it does not seem so relevant if it is used in the ritual of death, which is generally themed grief.

Then, what is the meaning of the spirituality of Gong Waning's music in the customary ritual of death for the Hewokloang people, and why Gong Waning's music is only intended for people who die at the age of 70 years and above, in detail explained in this discussion.

2. METHOD

The method used in this study is a qualitative ethnographic approach, in which the researcher lives and experiences directly every event and event in this case ritual and death which are celebrated by the Hewokloang community. Also, additional information was obtained through
interviews and discussions with several speakers and some documentation in the form of photos and videos.

3. RESULTS AND DISCUSSION

3.1 Spirituality of Gong Waning Music
The study of music needs to emphasize the text and context. Text is a study of music in terms of musical elements or intra-musical and aesthetic aspects, while the context is the linkage of extra-musical studies, one of which is the atmosphere, namely the conditions formed by the community supporting the music. In other words connecting music with the cosmos, namely the natural environment and other elements of the cosmos [1].

Gong Waning, philosophically, based on the sound, Gong can be interpreted as "echo" or "echo". While "Waning" is often identified with the musical instrument "drum" or "drum". Based on the type of musical instrument, Gong Waning is interpreted as symbolic of "excitement". The presence of this musical instrument is very striking to provide a color of excitement in music playing, especially in Sikka Regency.

So, in the context of the Sikka Regency community, Gong Waning is interpreted symbolically as an "Echo of Joy". In the Sikka community ritual, this musical instrument has a psychospiritual element, which means it has a strong influence on the psychological atmosphere of people's spiritual life. Generally, the presence of Gong Waning brought a festive atmosphere to each ceremony.

Likewise in death, Gong Waning's music is not necessarily presented just like that, but rather contains certain elements of meaning that the heir community intends to convey in this case the Hewokloang community. According to [2], the delivery of a story with song or recitative music in various ceremonies and dances, is the same as speaking directly to participants. Music cannot be separated from talking, and playing music is talking.

The presence of Gong Waning ethnic music in the ritual of death with a variety of tones, rhythm patterns, and fast tempo, even dances, are presented to the stage of death in an atmosphere of mourning. In the context of death, Gong Waning's music both internally and externally are both presented in the ritual of the death of the Hewokloang people.

While in the external aspect, there are types of musical sounds that were born from the music group namely the sound of Gong, the sound of drums (Waning), and the sound of a bamboo punch (Letar). On the external side too, there are several types of rhythmic patterns, tempo and tone played, to create a festive ceremony.

So music with major mode, fast tempo, high notes, flowing rhythm, constant harmony with medium volume, can evoke a happy mood, is true as it happens and experienced by the Hewokloang people [3].

3.2 Gong Waning music and social status
The tradition of the death ritual performed by the Hewokloang community is very different from the death tradition of the Sikka community in general. Understanding the meaning of death which is synonymous with grief, tears of sorrow, mourning, and lamentations that have long-lived and adhered to the Sikka people generally, seemed to be worth nothing. Gong Waning's musical presence dispelled this understanding. For the Hewokloang people (who are members of the seven
tribes), the presence of Gong Waning's music in the ritual of death is a must. This is because of their belief that death is the beginning of a new life in a new world, death is a change of residence from the world of Ata Moret (living people) to the world of Ata Mate or Nitu (the world of the dead).

The management of social life that is built by the community because there is a class that limits their space and lifestyle. This differentiation is evident in the tradition of their death. Even though they are in a small village area with a cultural pattern that is adopted as a whole it is almost the same, but specifically in death, they are limited by certain classes or strata.

Lepo factors or tribes that influence these differences. Of the 13 Lepos in Hewokloang, there are only 7 Lepos that can ritualize death with the accompaniment of Gong Waning music and festive dances. This is because the 7 Lepos came from the descendants of the king/nobility, descendants of Ata MenumBalik (rich people). While the other 6 Lepos should not be ritualized by festive parties and musical accompaniment of Gong Waning, although from economic factors they are classified as very capable because, in terms of family offspring, they are not included in the royal lineage[3].

The seven Lepos in Hewokloang always reveal the unique nuance of the death ritual tradition compared to the Sikka community in general. Although some villages carry out similar death ritual traditions that present the music of Gong Waning in their deaths, but from the family tree, they are Hewokloang people who are still included in the same lineage (of the seven Lepos), who wander and settle in the village other.

Gong Waning seems to have been embedded in the tradition of their lives, so it is very strange if there is the death of parents from Lepo and ritualized without any musical accompaniment[4]. Gong Waning's musical attachment has been integrated into their mind, mindset and life management, and this has been going on for a long time and is regenerative.

The death ritual of elderly parents (more than 70 years old) must be accompanied by Gong Waning music and festive dances because it is jerked with the death of a king. Then this will be
unethical, if it is buried without the accompaniment of Gong Waning music and festive dances as happened at the death of the king before. As revealed by FeriRebing in the death of the late Thomas Tara (74 years) said thus:

Even though it must be compartmentalized in terms of age, for the Hewokloang people - the specifications of the seven Lepos, the celebration of the death party accompanied by the music of Gong Waning and festive dance performances only apply to people who bear the title of king or hero of defending the truth[5]. Ritual procession in the death of Thomas Tara, identified with the procession of a king's death ritual. Therefore, in the customary management of the Hewokloang community, the deceased who is ushered in a music and dance procession is a highly respected person, a person who has a higher position in the community[6].

3.3 Music Gong Waning and 70 Years of Age

The death of a person who is 70 years old is a number that is classified as old in terms of the age of human life. Humans have walked the path of their lives from infants through the process of living in a vulnerable time that is so long, from number 1 to number 70 if stretched in a matter of years. That is, he has gone through various life processes with all the joys and sorrows and various other life experiences.

According to Hewokloang mythology, the age of human life is analogous to the rotation of the sun (Lero), from sunrise (LeroBekor) to sunset (LeroLebek). Deaths of people under the age of 70 and below are classified in LeroBekor (sunrise), while those aged 70 years and over are included in the LeroLebek (sunset) category. Therefore, in the ritual burial procession must be adjusted to the age of the person who died.

People who die at a young age (under 70 years) are called MatenMegun, meaning death that is still loved. Therefore, burial rituals are held in the morning or afternoon and no Gong Waning music and festive dances should be played. His departure must be accompanied by crying, lamentation, mourning, and deep sorrow.

This is because the family still wants its presence with the family in building and continuing the Lepo (tribe) in Hewokloang. So in MatenMegun the burial ritual is usually done in the morning ranging from 9:00 am to 12:00 to follow the direction of motion/rotation of the sun.

In contrast to parents, if the dead are parents (more than 70 years), then the death is referred to as Mate Ata Blupur (death of parents). Mate Ata Blupur in the belief of the Hewokloang community is included in the LeroLebek (sunset) classification, meaning that it falls into the category of old age.
Burial rites in the death of Mate AtatBlupur must be accompanied by music Gong Waning and festive dances. Burial processions must also be carried out in the afternoon following the direction of the sun's motion. As in the death of the late Thomas Tara (74 years) of the tribe or LepoBaoBlutuk too, his burial was carried out at 5 pm with the accompaniment of Gong Waning music and a merry dance.

The relevance of the mythical meaning of the number 70 in death is, the basic beliefs of Sikka Regency people about death, generally lies in the number Seven (Pitu) and the number Eight (Walu) which in Sikka is called SeuLapePituLapeWalu City. It means "seven layers of heaven, eight parts city". In the sense that SeuLapePituLapeWalu City is another name for heaven.

According to [3], the two numbers (7 and 8) remind us the levels of above the world (sky) and the underworld, namely PituLapeWalu (seven levels, eight parts). The eight parts are in the form of the earth along with the seven levels below, while the other seven levels are above the earth. PituLapeWalu or SeuLapePitu, LapeWalu City (the world of seven levels of eight parts), or in other terms is often called the seventh heaven ___ Most people often refer to the term "above the sky there is still a sky".

Death of parents in their 70s and above is an encouraging death. This is because besides he has completed his life's duty in the world, it is also the credo of the people's myth that at the age of 70 years it is possible to go to SeuLapePitu, LapeWalu City (heaven). Therefore (apart from a background of royal family descent) the death of 70-year-old parents in the Hewokloang community must be celebrated with the accompaniment of Gong Waning music and dance, as well as spiritual contributions in the form of prayer intentions from surviving families.

In research in Africa [7], revealed that any music in Africa, can support mood in acting or provide a channel for feeling cathartic. The formal part of the ceremony is often followed by music and dance which provide a space for emotional expression to be felt[8].

Gong Waning's musical accompaniment in the ritual of death can dissolve all feelings of sorrow into joy and joy. The form of social psychology's expression of music is shown through the lively dances of mourners, who are directly involved in the ritual of death[9][10].

Emotional expressions of the feelings of the community show that, in many societies, music is not only enjoyed for itself but is an integral part of culture. Music accompanies human activities from birth to death. Two of the various roles that music plays in human life are as the accompaniment of dance and communication media [11].

4. CONCLUSION

From these results it can be concluded that; the meaning of Gong Waning's musical spirituality in the traditional rituals of Hewokloang's death is a joy. The expression of joy is expressed through Gong Waning's dance and music with various flowing rhythms (Badu Blaba, Todu, and Glebak), and in fast tempo (Allegro Allegretto), as well as moderate sound volume, concerning intra-musicals this indicates a form of excitement. Gong Waning's music is only intended for people who die at the age of 70 years and above is a symbol of LeroLebek (sunset), and (possibly) can go to SeuLapePituLapeWalu City (heaven), because the symbol of LeroLebek has the meaning of the evening. and the sun will set, so that the age of 70 years is identical to the old age or the resting phase.
REFERENCES

Rice Husk Waste Exploration: From Nothing into Something Valuable

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ABSTRACT

Indonesia is one of the largest agrarian countries. A lot of rice fields can be found here and it produces more yields every year include the abundant agricultural wastes. One of the waste is Rice Husk, it is a convex-shaped and golden-yellowish colored when the paddy is ready to be harvested. Some people only use this waste as a farming media although there are lots of ways to make better use of this waste; chemically or by using it to be material of ready-to-wear products like jewelry. Advanced rice husk exploration is conducted in this research as the early treatment of the materials before the rice husk is designed into some valuable accessories. It comes from nothing into something valuable. The method used in this exploration and designing is mainly using experiment approachment method and the result of this exploration will be mainly applied to jewelry products in the form of mixed resin and rice husk.

Keywords: Rice husk, Exploration, Resin, Jewelry, Designing, Exploration

1. INTRODUCTION

Indonesia is a republic country that has lots of nature potentials, include its potency in the agricultural sector, in the area of paddy fields, which also become Indonesian’s main daily consumption. Paddy fields area is basically a set batch of land plots which cultivated and watered to be a place to plant paddy and another plant such as peanuts, corns, and yams in the dry season. In a year, paddy field can produce up to 2 times harvesting in a period of 134 days each time.

Indonesia has lots of paddy field almost in its every district, although as the time goes by, those paddy fields are eroded by urban buildings. By taking a look at the amount of the paddy fields in Indonesia, we can see that the harvests produced are plentiful and abundant. Along with those abundant harvests, there are also lots of agricultural wastes that being produced. Some of the wastes, such as rice straw and rice husk, which the potential can be developed through the right process.
Rice husk is a material that separated from the inner content during the grinding process and also a good growing media so it's often used by Indonesian in farming. Even so, the existence of rice husk that’s too much and accumulated each time, can be another problem for the ecology. The lack of knowledge to process this waste also makes it become more difficult to handle. Therefore, advanced research or exploration needs to be done further, intentionally to seek other potentials that can be developed from rice husk waste, also how far this material can be explored. In this case, the writer did some surveys to two paddy fields, which are located in Sumedang, West Java, and Tabanan, Bali, as a field survey variable because basically, Indonesia’s rice fields have many similarities in agricultural products.

Wastes that are not treated properly will cause problems and imbalances in ecological and environmental systems. The environment is essentially a life order [1]. In its own aspect, environmental planning is an attempt to balance and align the various enterprises, which, for one-sided gain, have made various losses to the natural environment itself. Although the company's firms are often designed to perfect each other, chances are likely that conflict and imbalances can arise at any time. On a global scale, some observers fear that human existence for industrial growth can trigger environmental degradation and resource depletion, and the end result will be the destruction of the environment [2].

Rice husk has typical grain color, and pattern of physical form that's easy to proceed so from the visual aspect, the processed form of this material can be done. This waste is also a material that anti-fungi, easily dry, and light although it has strong proportions. In fact, rice husk has same physical characteristics with paddy straw; either in the visual aspect, texture, strength, and its constituent components. As the material that arranges product, rice husk can be easily regenerated and easy to be formed because of its small dimension. Nevertheless, with this huge visual potency, so far, the utilization of this waste and other agricultural wastes only limited around the horticultural field, fuel, or isolating material. There are also several parties that use rice husk waste as the mixed material for particle board and building material as well, to replace concrete or woods. Therefore, an advanced process from visual aspect is a big potency that can be developed and become livelihood to Indonesian, especially the ones who live around paddy fields.

2. METHOD

Research methodology that used in finishing the data collecting Is qualitative method, which is a methodology research that used to investigate, to find, to illustrate, and to explain the quality or privilege from social influences that cant described, measured or illustrated through quantitative approach method [3]. The method is done by directly observing and reviewing the circumstances in the field, also the related material’s state and the thing that might able to support the production of jewelry designing based on rice husk waste. This method is also a data collecting method and systematically recording towards the object or region under study, which intersects with the material of experiment that is being done.

A. Interview and discussion are done verbally with the residents around the region. Data that collected from this method involve the harvest potencies, especially rice husk waste, and the situation around paddy fields generally based on the residents’ point of view.
B. Observation is a data collecting method by observing directly and systematically recording towards the object that is being observed. Observation is done by the researcher by doing the things above about the jewelry that is sold in the markets, agricultural resource and aspects that can be developed.

C. Literature Study will be used to fulfill the data completeness by doing such as the using of theoretical book of visual study and the previous exploration that has been done related to rice husk as the material that will be explored, books about jewelry, literatures about agricultural potencies, journals that have relation with the topic mentioned in either exploration or designing process.

D. The method that used in this exploration, research and designing is an experimental method. The experimental method is a method that allows researchers to manipulate the variables and researching the effects. In this method, the variables are being controlled in such way, so the external variables that may influence might be erased. This method is used purposely to seek causality by manipulating one or more variables in an experimental group and comparing the result with another experiment with the different variable that treated differently, which by doing [4]:
   a. Identifying perspectives from related subjects and variables
   b. Improving the number of experimental variables so the result of the experiments will be more objective
   c. Adapting experimental models that already been done before and adding another treatment and alteration that support the related experiment.

   Exploration or experimentation is an experiment that uses certain factors and procedures. Factors that have been known to its properties to produce a certain effect or effect, so that with known and mastered the properties of these factors, the procedure can be repeated by producing the same effect [5]. The exploration and create valuable ideas sometimes occur by the Divergent and Convergent Thinking as it is consciously or unconsciously happened [6][7].

   In the research process with qualitative methodology, validation that will influence data’s validity and research methodologies are needed. The data validation method is with triangulation in the related qualitative research. In accordance with the methodologies that had been done, there are some research methodologies concentrations which take an important role in either data collecting or method that will be explored and designed material; which are observation, literature study, and experimental approach.

   Observation is basically done by doing the treatments directly towards the research objects and other objects that have relation with the related research material. Observation is a benchmark between field’s circumstance and existed literature, also limitation from the experiments being done.

   While in the literature study part, which is the information media and data validity of everything related to the research, exploration, and design process. Including literature data about the explorations done before. In experimental approach, the exploration is being done on particular variables by modifying previous explorations or experiments.
3. RESULT AND DISCUSSION

3.1. Result

Rice husk exploration process is a process that’s suggested to use supporting materials be in the form of chemicals or synthetic material [8][9]; either as preservatives or another needed material. This process tend to only spend short period of time, but needs more time in drying process of the wet rice husk, because instant drying process such as roasting can change the color of rice husk itself.

Too much treatment or advanced exploration can also give an unnatural impact in product making based on rice husk as its main material[10]. Rice husk itself has its own natural color, which won’t be mixed really well if the researcher add too much artificial colorings material, and also, because of its small dimension, rice husk can be easily explored. It’s just, the pointed tip that rice husk has should be treated more so it won’t protrude and harm the jewelry user.

3.2. Discussion

The final conclusion of this exploration is that the ideal experiment which can be applied in the new material making based on rice husk waste is an exploration that uses another compactor material so the rice husk itself can be formed by the applied medium. Other consideration, rice husk is a small material and another medium is needed to be forming medium so the rice husk can be one intact material. Referring to the color that produced, rice husk needs two compact materials with different form; intact rice husk and powder rice husk. Therefore, a compact material in liquid form is also needed, so the empty gaps between the husks can be filled. Aside from its clear color and it can make the husk being clearly seen, Resin is a strong mixing material and can prevent decomposition of rice husk.

Rice husks have been through various experiments or explorations to see how far this material can be utilized so that the amount of waste milling can be reduced. Some of the results and processing that has been done include[11]:

1. Using the grinding method to convert rice husk as raw material of glue. This process is done until rice husk becomes fine powder.
2. Using the method of combustion, crushing and mixing with adhesive materials so that rice husk can be a simple fuel, or bio charcoal briquettes. This is because rice husk has enough heat to make it fuel.
3. Processing with combustion method to make Zeolite. Zeolite is one of the minerals that has the properties of water softening and is the main material that can be utilized in various kinds of chemical processes.
4. There is also an exploration of grain husks conducted by one of the building material manufacturers in the United States, namely Kirei. This company is engaged in materials that are environmentally friendly and derived from nature. The exploration is done using wheat husk which is then processed and formed into a wheat board. This material itself is already used in some buildings.
According to Kireicompany itself, the existence of wheat board can be a solution for the above problems. Wheat board production process is also processed with a machine and do not use too many work tools [11].

Referring to rice husk’s characteristic itself, it’s an innovating and right thing to make it a new material for jewelry making. Proper exploration and utilization precisely will make rice husk a material that can be a unique characteristic to the products made from it, at last. In rice husk exploration, there are also restrictions as mentioned above, i.e. the utilization of original material and additional material percentage 80: 20 so the originality of rice husk itself remain assured.

The final exploration that used is to mix the powder rice husk and intact one with resin then form the mixture to some shapes. This last exploration is used because of its safest texture to be used as jewelry’s constituent material. The final color also still looks natural and accentuates the physical potency of rice husk itself. The production is also not really difficult neither costing too much.

This new material resulted from rice husk exploration is physically hard and compact. Although there are some cavities, the shape and dimension of those cavities tend to be small, so the structure is still strong. This material is also waterproof and not easily broken. The final shape will be geometrically shaped; based on the silicone mold which is also geometric. The final dimension won’t be more than 10 cm, because jewelry products which tend to be small so it won’t be too heavy when it is worn. The final color that will be applied to the product will be rice husk’s natural color; i.e. yellowish, gold with a bit brown tone. The texture that will be appeared in the final result is a smooth and slick texture, by not showing the rice husk’s original shape to prevent the harms towards user caused by its pointed tip. The material resulted from the exploration intended for jewelry product making; which can be used for daily fashion support and can be freely used by female users anytime.

The final product, later, will be able to be worn in either indoor or outdoor, urban area or rural, formal environment such as in the workplace or non-formal one such as family gathering or else.

![Picture 3. Final Exploration Results (Source: Writer’s Document, 2018)](image-url)
4. CONCLUSION

Research and design that has been done result a problem research by mixing rice husk that has been through basic processing with resin to make it a compact material. The final result is jewelry product based on the concept that was decided by 100 respondents by questionnaire, still showing rice husk’s basic characteristics. The utilization of the visual potency is also done by adding supporting material; which uses crochet in this design, based on the questionnaire and the concept that’s being applied. Rice husk Is a material that’s easy to get, available in a large amount and low cost. The utilization of this material can also increase the population of rice husk waste, and the production is also easy.

The innovation of this research is expected to help the community growth in economic and social sectors [12], with the existence of this jewelry design based on rice husk, the writer hopes that in the future, advanced research and design will also be done so another innovative product can be produced based on this existed material. Products with this material basically have a big chance to be sold because it can be low cost and innovative. However, lack of advanced jewelry design’s development is another obstacle, as well as people’s interest that intends to buy jewelry made from gold, silver and else so, in the future, the development by making metal as supporting material is needed.

REFERENCES

Visual Identity and Promotion Media of Small and Medium Enterprises

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ABSTRACT

Unlike employees in large companies or government employees who receive a fixed salary, then the perpetrators of Small and Medium Enterprises should strive to earn income. Many things to be faced, ranging from capital, production, branding, marketing competition that makes entrepreneurs Small and Medium Enterprises should always think and make strategies to deal with it. The determination of the brand becomes a problem related to the visual identity of Small and Medium Enterprises. The purpose of this study was to determine the patterns of visual identity and promotion used in SMEs. Using the phenomenological approach by collecting data through interviews, recording visual data and observation, and data analysis using comparison matrix and scoring matrix got the pattern of brand and promotion strategy of small and medium enterprises in Bandung regency. There are brands that come from the name of the entrepreneurs, an abbreviation associated with local culture, then some are already using modern ideas. While most promotions still use word of mouth and some use social media. The benefits of this research are as a basis for making design and promotion strategies for small and medium enterprises, in order to have a valuable brand, to be more successful in marketing.

Keywords: small and medium enterprises, visual identity, promotion strategy,

1. INTRODUCTION

Small Medium Enterprise (SME) into employment that can absorb unskilled labor in the formal industry, and become a significant economic drivers especially in times of economic crisis, the development policy in the SME sector is really needed to promote balanced sustainable economic growth and inclusive. The problem that SME often raised is marketing. More specifically from these marketing issues related to the field of Visual Communication Design, namely the problem of visual identity and sales promotion issues. Bandung Regency is an area that has hundreds of SME. Number of small and medium business actors in Bandung regency in workshop "Introduction of Intellectual Property for Cooperatives and SME in cooperation with Department of Cooperatives, SME, Industry and Trade (Diskoprindag)" which was held at Telkom University, obtained data of 102 SME. The number of SME perpetrators has a consequence of increasingly fierce competition.
Differentiation and value creation certainly required every business to succeed. There are many ways to win the competition one of them by applying the right visual identity and promotion strategy. For that research question is how the pattern of visual identity and media campaign used small and medium business in Bandung regency. In addition to the marketing mix which consists of product, price, place and promotion, other factors that are considered are Positioning-Differentiation-Brand or “PDB” triangle by Kartajaya[1], in this case brand is any name, term, sign, symbol, design or combination of all the goods and services of a sale or group of sellers and to distinguish them from competitor’s products or services. Brand is a marker of a product or service consisting of verbal elements (name, tagline, jingle) or Visual element (logo, mascot, packaging) that distinguishes a product or service with its competitors.[2]. Logo as a representation of many different elements and incorporate them into a complete system. Design plays an important role in creating and building a brand, expressing emotion, something that our senses can feel, it is the most important thing for the target audience [3]. Promotions, aiming to sell new products, improve sales levels due to the number of competitors, improve the image of the product, the formation of a new positioning in the minds of consumers, and so forth. [4]

2. METHOD

The sample was chosen based on the criteria of SME, located in Bandung regency area, in cooperation with LPPM Telkom University, in IPH - SME workshop held in January 2017 at Telkom University, Bangkit building. Selected about 16 SME from various districts in Bandung Regency area. Observation and recording of selected visual samples according to the criteria, i.e SME products. Strength of interview method is the excavation of thought, concept and personal experience of the establishment or views of the individual interviewed. Trying to get a verbal explanation or stance from the speakers, with a conversation and face to face [5]. In-depth interviews were conducted to resource persons, i.e SME actors, SME product users. Matrix analysis to compare and analyze observation result, interview result and opinion about SME product in Bandung Regency. Visual objects when aligned and graded using a common yardstick will show the difference, so it can bring up gradations such as comparing poster will show the difference of image style and genre [6].

3. RESULT AND DISCUSSION

Through observation on some design information got the conclusion of inconsistency in logos and the visual styles of media information. Interviews to 30 consumers of products, it was concluded that 86.7% of respondents thought the logo did not have a characteristic and as much as 46.7% assess the concept and design of visual identity and promotion is not unique.

3.1 Company Name and Initial Reason for The Business

The results of observations and interviews to 16 SMEs in Bandung regency engaged in fashion, accessories and culinary, as follows: Naratas, is a SME that sells products typical Sundanese iket head products that market their products especially in West Java. The name Naratas is an acronym of “napak tilas”. The concept of the establishment of this business from the phenomenon of school obligations in West Java. The problem faced by this SME is the promotion strategy, that is how the
available funds can make effective and sustainable promotion. Alienk, established originally in 2015, manufactures a strap bag that is a bag of knotted straps based on a macrame model, which is the art of craft that utilizes string and yarn to create a wide range of accessories and products. The problem faced by SME is that it does not have a visual identity and promotion. Codent, is a hat-producing business has been established since 1994, it has been producing kinds of hats such as Trucker, Snapback and Polo Cap.

The problem faced by SME is that it does not have a visual and promotional identity, that is how the available funds can carry out effective and sustainable promotion. Kugabe, is a business engaged in the field of fashion, specifically painting T shirt, introduce the Sundanese culture in the form of T-shirts and shirts, and the desire to expand the sales market from the district level to the national level. The problem faced by SME is the need for visual identity, and promotion strategy. Amella Hijab, is a business engaged in the field of Fashion Muslim fashion products syar'i. Amella’s name is short for “I'm Ella”, who has been working on her connection since 2013. Amella Hijab has 11 resellers spread across Indonesia and has several consumers from Singapore. The problem faced by this SME is that it does not have a visual identity and promotion. Gray is a brand for teen to adult jackets, while Gupu is a jackets brand for children. The advantages of this brand are the precision of the stitches, and the material chosen. RY Craft is a SME in craft accessories of stone and wire, which was founded in 2010 by Mr. Wahyudi and his wife, Mrs. Reni, the name RY comes from the abbreviations Reni and Yudi. The business of making pin and brooch of wire and decorative stone crafts, then the product developed into several types such as necklaces, bracelets, brooches, with wire material. Holly Chopper, is a business in the accessories of motorcycle riders. The business is formed in 2016. Currently, Holly Chopper produces teak wooden rings with many shapes, such as skull, mario bros face, rabbit, pirates, etc. Online Promotion, just use Instagram by displaying product display through photo and video. Offline Promotion, occasional exhibition.

The problems faced by SME are the redesign of visual identity, and the promotion strategy, that is how the available funds can carry out effective and sustainable promotion. Aiko Closet, producing dolls beginning in 2012, the name Aiko comes from the name of the child of the business owner. This SME do not have a store, still at home for production, for sales to open online store in social media and entrust goods to gift shops or giftshop. Products are entrusted and sold in a variety of gift shops or giftshop and sometimes follow the exhibition. The problems faced by SME are the redesign of visual identity, and the promotion strategy, that is how the available funds can carry out effective and sustainable promotion. SME Gumiwang, Beginning in 2012, initially made Cassava Chips, then in 2013 to make Kerupuk and fried peanuts are named Gumiwang. Featured products are Nuts with spices flavor. Problems faced is the lack of human resources to make frired nuts and also the absence of media campaigns such as brochures, banners and other print media. Daffa Yoghurt, this business started in June 2012, the name of Daffa yogurt is taken from the name of the owner's son. Yogurt products with flavours of lychee, soursoap, strawberry, orange, blueberry, grape, mango, durian, vanilla blue, mocca & greentea varieties of 210 ml, 500ml, 1000 ml and stick ice. Daffa yoghurt plans to improve the quality of production equipment as well as the target market of reaching the market share for the diet, using low fat (lowfat) and low sugar products. The problem faced by SME is how the available funds can make effective and sustainable promotion. Juwita Bandeng, in 2010 the marketing of OtakotakBandeng started to be developed into Retail Market of Yogya and Griya stores, after which made Pepes Bandeng, Bandeng Tulang Lunak and Rolade Bandeng, these products entering 12 branches Griya and Yogya stores in Bandung, Subang and
Yomart Center. In 2012 the name JUWITA is added to JUWITA FOOD with an increasingly diverse product and continuously developed its marketing and product diversification. And it is expected to be a superior product typical of Bandung and West Java, in general. The problems faced by SME are the redesign of visual identity, and the promotion strategy, that is how the available funds can carry out effective and sustainable promotion. Mones Chocolate, is a SME that produces chocolate.

The beginning of the name Mones derived from the word *Kemonesan* which means craft, but this word are too long then taken the word *mones* only and be Mones Chocolate. Beginning marketing through online and entrusted the school canteen-cafeteria. Currently Mones chocolate already has a halal certificate from MUI West Java, has been asked to put its products into large supermarkets, but not executed yet because of the production costs are still minimal. Marketing is done by participating the food product exhibition. The problem faced by this SME is that it does not have a visual identity and promotion that is how the available funds can make effective and sustainable promotion. Giandra Kitchen, was established in September 2015. The name of Giandra Kitchen from the combined name of the owner namely Anggia and Andra.

Initially almond crispy business is just trial and error, but eventually more and more are ordering and eventually become as a business that produces. Currently Giandra Kitchen has 4 variant flavors namely cheese, oreo, chocolate and greentea. Giandra Kitchen intends to have her own shop. The problems faced by this SME are the redesign of visual identity, and the promotion strategy, that is how the available funds can carry out effective and sustainable promotion. Aryanti Cake is a SME that sells snacks and cakes. The owner is Ibu Sri Aryanti on who started the business in 2011. Kind of products sold by Aryanti Cake itself ranging from Banana Bolen, Cake, *sus, risoles, lemper, pukis*. This business plans to increase sales through social media in the form of product photos, video process and some photos of its testimonials from consumers. Currently Sri Aryanti’s can meet the turnover of 200,000/order within a day. Standardized logos and their applicability are required.

Kedai Lezit, a typical Sundanese restaurant, its flagship dish is *nasi liwet*. The owner want to make a lezit shop into a tavern that is popular with many people, and has branches of shops in various areas. The problems faced by SME are the redesign of visual identity, and the promotion strategy, that is how the available funds can carry out effective and sustainable promotion.
3.2 Comparative Analysis and Assessment.

Comparative analysis and assessment to find out the problems faced by SMEs related to the marketing activities of their products, namely about visual identity and media promotion, with this process the quantity of problems encountered will be known so that visual design and media can be designed accordingly. Result of the 16 SMEs, 15 SME had promotion media problems, 9 SMEs had visual identity problems. Some SMEs have created visual identities that are deemed to have met the requirements, but almost all SMEs have problems using promotional media. From 16 SME, 6 got score 3, 4 got score 2, 3 got score 1, and 3 got score 0 or not yet have visual identity. Judging from the visual identity requirements, 6 SMEs have fulfilled the visual identity requirements while 10 others have not.

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Of the 16 SMEs, 2 had scores 4, have used appropriate media for marketing SME, 8 SMEs had scores of 3, and 4 SMEs had scores of 2, and 2 SME had score 1. All SMEs carry out promotional activities starting from word of mouth, but there are SMEs who have passed the promotion through all the recommended media.

### 3.3 Discussion

From the analysis using theories with visual identity criteria and media promotion, all SMEs have marketing problems both visual identity and promotion media. Analysis with criteria Simple, Memorable, Original, Legible, Associate theory, more than 50% of SMEs have problems in visual identity. From the analysis using the promotion of Word of Mouth (WOM), E WOM, Exhibition, Kiosk Display, most of them still do not use the maximum promotional media suitable for SMEs. Most of the SMEs usually start from home industries that produce goods in accordance with the prevailing trends, although there are those who run their businesses inherited from generation to generation. Even producing requires a great effort, not to mention marketing in order to get a profit. In the marketing process there are issues of visual identity, persuasion content and promotional media. The purpose of this study is to mapping the patterns of visual identity and promotional media used by SMEs. Then with the knowledge of these problems, it can be designed for visual identity and promotional media in accordance with the business volume of SMEs. Most still do not have adequate visual identity, although there are two SMEs that use a good logo. Almost all SMEs face marketing problems, especially promotion issues.

### 4. CONCLUSION

Almost all SMEs said that promotion media problems, except for one that has implemented integrated promotional media. Although promotion of SME there are already using all the appropriate media for SME but most still rely on word of mouth and some are already using social media. This is also related to the triangle of PDB, where the positioning and differentiation carried out have not provided the product value for the customer, in similar products competition is difficult to avoid, because production technology is easily imitated. And all SMEs have not used social media optimally. The visual identity of SME. Naming, mostly using the combined name of the business owner or the name of the child of the business owner. Some SMEs use abbreviations of local languages. Visual identity, all SMEs still do not have a maximum score, but already have a desire for distinctivity. How to sell some SME still entrust their products to the stores, so that the visual
identity of producers still use the identity of the store who became the distributor of its products. By looking at patterns like this then required the involvement of design especially design for visual identity and design for media campaign.

REFERENCES

Utilizing Paper Waste and Dry Leafs as Raw Material to Produce Comboard for Interior Design Application

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ABSTRACT

Focus of this paper is to reduce dependence of interior design and construction activities on wood as natural resources and preserve them from extinction. An implementation is with exploring alternative sources of raw materials that are new, have no impact and are environmentally friendly. Beginning, several experimental stages have been carried out by utilizing urban waste: paper waste and dry leaves, to be developed as a raw material. And the type of material chosen to be made: panel. Some reasons are easy treatment of materials, easy achieving shape, easy of environmental adaptation, and influence of design environment. Several production trials have been carried out. From these, a production method that called the 'vertical cross configuration' was born. This advanced experiments can produce a solid, hard and strong prototype panel. It is called 'comboard'. From laboratory test, known that comboard has physical capabilities equivalent to plywood / multiplex that already exists.

Keywords: paper waste, dry leaves, configuration of vertical cross method, comboard

1. INTRODUCTION

In Indonesia the movement of greenhouse industry was followed up with the creation of # Green Industry Law by the Ministry of Industry Republic of Indonesia with Republic of Indonesia Law No. 3 of 2014 concerning Industry resources that are managed sustainably are able to align industrial development with preservation of environmental functions so as to provide benefits to community. Some initial experiments were conducted to study and overcome properties of sheet as well as opportunities for arrangement of structure and visualization. Implementation of solid perception which is the basic of thought in it. A variety of supporting that 'green' materials needs to be also tested. To produce panels from waste paper and dry leaves, this study uses method of vertical cross configuration to form structure solidity and reaching aesthetic value on resulting surface[1].

In this study the problems include: 1) Scope of the problem: the ability of basic ingredients of paper waste and dry leaves that are fragile, weak, and fragile to be arranged and combined into panel that a rigid, sturdy, strong, and decent. 2) Research restrictions: the basic ingredients used are paper waste and dry leaves from urban areas, resulting panel has a function as a supporting material for interior planning and building construction activities, resulting panel is also planned to have the same treatment pattern as similar material that already
111
existed before, and plan for the production process to be carried out in an environmentally friendly manner. 3) Planned results obtained: know ability of resulting panel is feasible, ecodesign, and can be accounted for functionally and aesthetically, determine visualization of panel surface globally in accordance with its function, plans development activities involving relevant SMEs.

Compared to panels product of wood that have existed before, this panel provides an alternative innovation of materials that were not previously imagined, namely paper waste and dry leaves. Where both materials are arranged through method of ‘vertical cross configuration’ by utilizing each original characters and appearance[2]. The thermoplastic adhesive is polychloroprene which is easily biodegradable, inexpensive, and easy to obtain. So that resulting panel can be functioned through structure and visuals. Factors that are expected can be reached to support as added value and novelty in implementation of its utilization[3].

2. METHOD

In 'Materials and Designs', material development that are more maturity but the value of 'novelty' is agreed upon by combining materials with other materials, or processing them in new ways to make composite or hybrid materials - sandwich structures, dressing systems, multilevel or layered structures. Utilization of old materials in the new order can be seen and new stimulus provides to optimize its potential. For designers, new materials and opportunities. Opportunities are obtained from development technical mindset or aesthetic[4].

This study uses experimental and applicative methods to produce panel shapes in an effort to accommodate understanding of combination of fragile and weak basic ingredients. In an implementation, panel production pattern applies method of vertical cross-configuration in constructing structures to obtain a proper and accountable panel. In a sense the resulting comboard panel has strength and solidity, and is able to build functional products that have aesthetic value.

3. RESULT AND DISCUSSION

3.1. Paper waste and dry leaves

Waste paper and dry leaves are widely obtained from several areas, such as offices, photocopy businesses, schools, shops, roadside, and others. Some reasons for choosing waste paper and dry leaves are based on several considerations, including: large quantities (which means guaranteed supply), easy to find, sheet-shaped, and strong visual character. So far, paper waste use as a recycled paper is to increase added value and for sustainable handling of inorganic waste. While dry leaves are used as compost to fertilize plants. But for this, its economic added value is very low[5].

3.2 Process

Experiments were carried out through panel production from dry leaves and paper waste by using a vertical cross configuration method, which was completed with a laboratory trial application to find a physical solution[6]. The trial data is used as a reference for developing
panel products as objects of daily function. Experiment process contains several stages, including:

a. Pre-production: Preparation and preparation of production, preparing raw materials and supporting materials, and preparing supporting equipment. Tata Surtia in 'Knowledge of Technical Materials' (1984) published by Pradnya Paramita, Jakarta, p. 229 - 235 said that polymers is defined as a combination of several structural units (monomers) arranged repeatedly and bound by an attractive force called covalent bonds. One example is thermoplastics and that is widely used is polypropylene. This is the adhesive used in this research.

b. Theory, Wucius Wong in his book ‘Three Dimensional Design Principles’ (1977) states that solid is the path traveled by moving fields (in a direction that is not in the intended direction) makes it solid. And from experiments that can be known vertical sheet position held by power in sustaining compressive power from above. These results provide instructions for optimizing sheets in a vertical position[6]. Vertical ability provides the chance of strength from flat planes produced by gluing together pieces of base material. This is an idea that underlies thinking of application of vertical cross configuration in panel production in this study.

c. Implement a vertical cross configuration method. Specifically, this method is described as a pattern of utilizing vertical ability from arrangement of sheet material that is fragile, thin, and also limp into a strong and sturdy board structure. Structurally, the vertical cross configuration consists of 4 layers, including: 1) Two layers of internal structure: consisting of 2 layers, each made of waste paper sheets that have been finished and arranged vertically. Composing paper layer is supported by polychloroprene adhesives. Both layers that is produced then arranged cross-linked and glued together. 2) Two surface layers: outer layer consists of dry leafs which cover both sides of the inner structure that has been glued together. An arrangement of outer layer is done horizontally. Gluing using polychloroprene adhesives.

Advantages of this structure include panel strength that are very adequate, rigid, and easy to maintain, while weakness say that manufacturing process is very long to do and require accurate and precise capabilities in manufacturing process. A series of internal structures formed from HVS paper, cardboard, and folio types. While outer structure consists of dry leaves. Every pattern of attachment uses polychloroprene an adhesive type.

In detail, implementation of this method must be neat and measurable. All parts must be cut on required size and every step must be done systematically. That way production process (cutting, preparation and gluing) can provide an expected panel results. From standpoint of production management, this is one of factors of new industry opportunities. It can be said that the presence of waste in urban areas is not a problem but an opportunity that is quite promising in terms of technology and utilization. Correspondingly, implementing vertical cross configuration by utilizing dry leafs and paper is also capable to help save an urban environment. Waste collection and sorting activities can also provide employment opportunities for community to improve their standard of living and assist local governments in managing waste management.

In addition, to support the balance of nature by providing opportunities for tree species in forest to grow and develop as needed to be cut down later, it can also be used eventually. The manufacturing process of ‘vertical cross configuration’ in this research is as follows below:
Note:

(1) Collecting paper waste and dry leaf as a base material. The materials are then cleaned by wiping.

(2) To form an internal structure, waste sheet is arranged horizontally so that it produces a thickness in accordance with panel thickness to be made.

(3) Then resulting layer shape is cut into pieces as shown above vertically neatly so that it forms an elongated component.

(4) The components are arranged horizontally so that a vertical plane is made horizontally. It takes two fields as for next step. Then the two fields are glued together precisely and neatly.

(5) After being glued together as a whole, each outer surface is given a layer of dry leaves arranged so that it covers the entire horizontal surface. Then it be a comboard.

c. Post-production: testing a compressive and flexural ability conducted in laboratory. Tests are carried out using mechanical equipment with measurements adjusted to ASTM (American Society for Testing and Materials) test standards. Test results in next section.

d. Experiment results are used as a reference for further activities, namely production of functional objects for daily applications (in this study: furniture for residential).

In addition to experimental activities, data collection is also carried out through field observations, interviews, and literature review to observe an application of material technology related to description and type of municipal waste, character of municipal waste, basic form theory, environmentally friendly values, supporting materials, applications a variety of shape configurations, ability standards for interior design materials, panel production processes from dry leafs and paper waste, and also formulation problems.

3.3 Comboard
From steps above, it produced a panel called a comboard. Some physical appearance of comboard can be seen as follows:

![Picture 4 Tyne of combords](image)

Comboard has a thickness: 12 mm and 22 mm. Smooth character and fabric produced by comboard provide opportunities more elegant characters in interior space planning. Comboard has 2 types of panel, namely ‘common’ and ‘custom’. The qualifications include: 1) Common: flat comboard similar to pre-existing wood panels. The production process is planned regular. 2) Custom: orders are arranged according to the giver's request. The production process is directed to adjust.

3.4 Physical test

Laboratory tests for comboard were carried out in the ITB Structure Engineering Laboratory to find qualifications of compressive tests and arch tests. Standardization of tests in accordance with ASTM (American Society for Testing and Materials). Ability test of a comboard that have been carried out give the following results: Panel with dimensions of width 30.9 mm and height of 19.9 mm with a pedestal length of 150 mm have ability to stand with a load of max. 1,954 tons. While flexural strength of 40.44 kg/m². Ability test results show the potential of a comboard as a panel product that deserves its function as building material. Not only buildings but also furniture, construction, and other structural facilities[7][8].

3.5 Application

Some functional products that are produced made of comboard include: furniture, decorative elements, interior ornaments, interior structures, and so on. Utilization as aesthetic ornaments, structural and functional ornaments[9]. Here are some examples of comboard applications in making furniture:

1. Seating facilities

   In this product, some function will be find; seating, keeping and playing. It also various appearance. Sitting facilities have basic dimensions specifications, including: length 50 cm, width 30 cm, height 35 cm, and thickness 22 mm. Picture below will show that.
The resulting product was successfully made as expected. Pattern of changes in form and function are balanced with a good connection system and able to accommodate needs and functions to be supported. Also ability of a comboard that is able to withstand burden and movement there[10][11].

2. Wall material
   This product is used by attaching it to the wall. A frame as thick as 5 cm is needed for attaching the creel. That way, the wall appearance will visualized by a natural look. Comboard has detailed specifications, including: length 4 m, width 3 cm, thickness 12 mm, using galvalum frame, adhesive: polychloroprene. Picture below will show that. A panel mounted on the wall provides a natural, warm, and familiar atmosphere of space. The dry leaf pattern created provides a dynamic mindset for space user. Thus, positive results can be expected from using of this space.

4. CONCLUSION
   From discussion above, several variables that can be raised include: waste paper and dry leafs can be used as a raw material for making structural materials, production process takes a long time to be done manually, machine tools usage is highly recommended, implementing vertical crossconfiguration can develop paper waste and dry leafs that fatty, limp, and brittle sheets into a strong, rigid and aesthetically textured panel structure. Beside that comboard has a decent physical ability and can be accounted for as a raw material for interior design and aesthetic elements such as furniture, decorative, and supporting elements. This research will open opportunities for development of industries creatives and new opportunity for the general public and SMIs.
5. REFERENCES

Design of Bizmart UOB Bank Financial Service Promotion

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ABSTRACT

Indonesia has many entrepreneurs with quite creative business fields. Even Small and Medium Enterprises or SMEs can become one of the social wheels in Indonesia to cover such dense employment. However, many of these SMEs fail to develop. This was conveyed in dpr.go.id's official page that SMEs in Indonesia stagnated from 70% -80% due to lack of guidance and education in managing their partnerships. This high number makes the author want to raise a breakthrough online financial technology from Bizsmart that is able to manage finances, schedules, payroll and meet with clients. The author also uses qualitative methods and uses creative strategies so that this application information can reach the public with media that is easily accessible by the community. Therefore, it is hoped that this promotion of planning can reduce the stagnation rate of SMEs in Indonesia and the Bizsmart application is more widely used by business people.

Keywords: Design, promotion, financial, Small and Medium Enterprises

1. INTRODUCTION

According to WeAreSocial.com Indonesian people's activities in E-Commerce to find product information is 45% and those who make shopping decisions are 45%. Product categories in E-Commerce spent by Indonesians are fashion & beauty, electronics, food, furniture, toys, digital music and video games. Seeing the needs of Indonesian people who are very active in this digital world, making businesses expand their business wings to the shutter of the digital world. Progress in Financial Technology (Fintech) is an innovation that can make competition in traditional financial methods certainly in financial services. This innovation becomes a concentration of financial management with world-based technology.

According to Lawrance Loh as the head of UOB's banking business, SME activists are aware of the world of technology and business with the digital world, but when they try to explore the world of technology to improve business operations, they are not aware of using resources more effectively. The study findings from the results of the ASEAN SME Transformation Study survey by the United Overseas Bank (UOB) can be concluded that many SMEs do not optimize technology spending.

Bizsmart targets at least around 600 SMEs to join. This financial service provides general advantages such as preventing leakage and data distortion, reducing human resource errors, helping to produce data and reports that will be used as a company analysis. Bizsmart provides
a differentiator from other financial programs, under the auspices of a UOB Bank, Bank reconciliation is made easier.

From the results of the explanation above it can be assumed that with the advancement of digital, the business to be carried out between MSMEs and UOB Banks is highly developed if applied to the digital world. But financial management, which is one of the important factors, is a failure for SMEs in Indonesia. 70-80% of SMEs in Indonesia experience stagnation due to poor financial management problems.

Seeing the high amount of stagnation in SMEs and seeing a good innovation in technology-based business and the internet, encourages the author to make a promotion to raise the Bizsmart financial service program is better known in the community. With this promotion the author will try to give awareness to the UKM activists regarding this application. This is necessary because the problem they are experiencing is in the minds of the UKM activists who are not aware of the usefulness of this program. So they need a promotion to make SMEs aware. This promotion is expected to make SME movers aware that the existence of digital technology-based financial management is able to take care of the business they are going through, so that the SME movers can focus on their core business.

Financial technology is no longer a new office or company that competes in banking. But an evolution of advances in technology, the internet and banking. Financial technology is useful for changing people's thinking patterns about all the information about banking so far.

According to Carl Von Clausewits (1780-1831) Strategy is the use of battles to win wars. While Creative is the process of creating new things that are new and have not been created by others and provide a different added value.

It can be concluded that the Creative Strategy itself is a draft of a new plan that has not existed before and provides new added values in it that will be used against competitors of a product.

The message strategy is how the brand relations with the media delivered. Discussing about consumer insight, design to the implementation of its message [9]. Promotion Strategy is a way to use good promotion so that Advertising and promotion complement each other which will create a brand [9].

Consumer behavior is a process for making decisions based on individuals whose purpose can be to assess, obtain, and use goods and services.

Several things can affect consumer behavior;
1. Cultural factors, including social class, sub-culture, and culture;
2. Social factors, which are the role of status in the family;
3. Psychological factors, namely motivation, perception, and trust.

2. METHOD

Qualitative research is a process of naturalistic inquiry that seeks in-depth understanding of social phenomena within their natural setting. It focuses on the "why" rather than the "what" of social phenomena and relies on the direct experiences of human beings as meaning-making agents in their every day lives [11].

In designing the service promotion of Bizmart, the author devised a promotional strategy aimed at increasing the brand awareness of the target audience of Bizmart. With the hope that the attitude and behavior of the user can change according to what the producer wants, the audience who initially did not know eventually become customers and remember the brand of Bizmart. The author uses an integrated promotional strategy between several elements of
The promotional mix, namely Direct Marketing and Advertising. Combining several promotional mix components into one whole that can support each other in achieving the goals of designing the Bizmart service promotion, which is to increase brand awareness.

3. RESULT AND DISCUSSION

The promotion strategy that I use is to raise brand awareness to the audience. The promotion used is Direct Marketing with the main media Event. This is done because by using the event there will be a direct interaction with the audience such as talk shows, booths, consulting and so on. This main media promotion was pushed with various other promotional media. Like using social media, ads, billboards, ambient media and others.

Creative strategy is a design of ideas or ideas that are pure and new in creating visual styles, visualizing the idea to determine how the idea is placed. Creative strategies can be obtained through data held by the product and the target audience. These two data sources can then be solved through small ideas through brainstorming, SWOT analysis, AOI analysis to describe the audience in detail. By getting small ideas a message will be delivered to the audience.

The design of this promotion is carried out for business / SME movers with an ideal age range of 25-40 years. Next is an analysis of the target audience such as wants, needs, fears and expectations in business.

From the above analysis, then there are some important points that become a keyword insight;
1. Business movers want business to flourish
2. Business drivers need loyal Human Resources
3. Business drivers expect innovation to reduce the risk of financial management.

With the keywords that have been obtained from crossing products and the target audience. Then created several messages for this Bizsmart promotion;
1. Manage your business with friends. (manage your business with friends)
2. Your business becomes smart. (Your Business BizSmart)
3. be smart with your business (Bizsmart with your business)

The message raised at the promotion to be conveyed to the audience is "your business becomes smart" which means that with Bizsmart the scope in managing your business will be easier so that the business can move forward and be able to take risks in developing, this is what is interpreted as smart business. This promotion is supported by the be smart tagline from the smarter. It means to be smart from something smart. Financial Service is a smart innovation for doing business, so that business people can be smart from smart innovation, namely financial service. The #BizsmartFromTheSmarter and #YourBusinessBizsmart support hashtags will be used in all promotional designs.

Based on the message that has been obtained by Your Business Bizsmart "Your business is becoming smart", then we need a way so that this message can reach the audience. Therefore, researchers chose Event as the main media for designing promotions. The name of this event is Transform your business into smart business which means "Turn your business into a smart business". Smart raised on the message and the theme of the event means businesses who dare to take risks and step forward. The style of this event is like Expo Food & Beverages.
Media strategy is how existing messages and visuals can be conveyed to the audience. Media cannot be arbitrary, of course it must be precise, effective and also based on activities that do not directly interfere with the target audience.

The strategy used is AISAS, where this strategy introduced Dentsu due to the development of the internet and technology where the important points referring to Share became the main points in this modern world for a product to be better known. Before the advent of AISAS due to internet and technological advances, the strategy was called AIDCA (attention-interest-Desire-Conviction-Action). Whereas AISAS (attention-interest-search-action-share).

Event as the main media, is intended to gather Food & Beverages business people to make a sale directly during the event, or like Expo F&B. Where SMEs who want to open a booth at the event can Sign Up Bizsmart will then get rewards going forward for their business. The event called Transform Your Business into Smart Business, is a food and beverages festival event. Where F&B SMEs can gather and open booths by signing up with Bizsmart. Reference taken is from the 2018 Bandung coffee event. Tagline Be Smart from the Smarter. The event will be held in Bandung, precisely at Paskal 23, because it has an appeal and is not too formal, so that the
SMEs owner can be relaxed and not rigid to treat him. It will be free, because it sees a survey where the needs of the audience who really need input in doing business, and bizsmart as a new product, can enter the scope of the audience to increase awareness. If we compare with the creative strategies used in Antangin Fit advertising [13], it can be concluded that Antangin Fit advertising use creative promotion strategies through social media because the digital revolution has changed many aspects of human life. Then the creative strategy used by UOB is a strategy that is suitable for the various changes in human life in the current digital era.

![Figure 2 Result design for event](image)

Source: Author

4. CONCLUSION

The author can conclude that the digital and online-based financial program is a new thing and needs education that is able to guide its users. Bizsmart as one of the Financial Service programs is not yet known among business people like SMEs. This is evidenced by the small number of SMEs joining the Bizsmart program. One of the factors is the absence of intensive promotion from Bizsmart, plus the lack of education about this program, thus making Bizsmart unknown and even the target itself is still afraid and lay about this Financial Service program.

Through data analysis and theoretical considerations that have been collected, the design of the promotion is the right thing to raise this Bizsmart program. Create a positioning for Bizsmart, create a new message to be accepted at the target audience, and create an Event that creates a positive impact on the target to join Bizsmart. With this Bizsmart promotion design will create a new promotional message for Bizsmart that can influence and understand the deepest desires of the target audience.

Bizsmart as a Financial Service program which has advantages to make Bank reconciliation easier in Indonesia should be able to highlight its advantages compared to its competitors. In addition, Bizsmart should be able to create a promotion that is able to create an impact that makes its target audience join Bizsmart. The promotion that is given must give a strong message to the target audience. The author also suggests that Bizsmart direct the promotion from business to business. Of course what will be given when the promotion is running is a good impact for businesses that are targeted by Bizsmart.
REFERENCES

The Local Wisdom Value in Literary Teaching Material in Indonesian Language Textbook

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ABSTRACT

Inserting the local wisdom in the learning process is one of the effective ways to instill character in students. In the realm of formal education, the implementation of local wisdom can be incorporated with the Indonesian language textbook, especially in literary teaching materials. Literary is considered as a means of implementing the value of local wisdom in learning since it reflects human life. This research aimed to explore the local wisdom contained in literary teaching materials in Indonesian language textbook of grade VIII of junior high school. This current research deployed a qualitative descriptive approach with content analysis techniques. The data were originated from literary teaching material in Indonesian language textbook for grade VIII of junior high school of 2013 curriculum in the form of poetry, drama text, and short story. The findings of this research informed that there were several local wisdom contained in Indonesian language textbook dealing with literary teaching materials such as 1) religious value, 2) social value, and 3) moral value. Moral value was the most prominent values in the literary teaching materials compared to religious and social values.

Keywords: local wisdom, literary, Indonesian language textbook

1. INTRODUCTION

The replacement of the school-based curriculum (KTSP) to the 2013 curriculum is an attempt carried out by the government to improve the quality of education. Among the new things in the curriculum is a self-published textbook by the government. A textbook is something used by both teacher and student to facilitate language learning, increase knowledge, and experience the language [1]. A textbook serves as a presenter of learning materials, a source of activities for students to practice interactive communication, linguistic information references, stimulant sources, ideas of an activity in class, syllabus, and assistance for less-experienced teachers to foster self-confidence [2].

Indonesian language textbook has changed following the 2013 curriculum revision. Before the revision, the textbook presented non-literary text, but after the revision, it involves literary text. In addition, the presentation of Indonesian language textbook has the main concept of sharpening communication effects and their social impact functions. Language teaching emphasizes four important elements in the form of content, language, cognition, and culture called Content Language Integrated Learning (CLIL). Culture and education are two inter-related things because one of the tasks of education is to form more cultured-students, especially students with national culture identity [3]. National culture is rooted in a regional culture, which is part of local wisdom.

Local wisdom is defined as an entity that determines the dignity of human beings or groups of people in a community [4]. Local wisdom refers to the cultural wealth that develops in a society that is recognized and trusted as an important element that can strengthen social cohesion among people [5]. Local wisdom functions to form attitudes, perspectives, and the ability of a community or spiritual community and environment to survive [6]. Besides, local wisdom also has a function to form a well-behaved and wise individual [7].

The local wisdom has six dimensions, which are 1) local knowledge, 2) local value, 3) local skills, 4) local resources, 5) local decision-making mechanism, and 6) local group solidarity.
2. METHOD

A descriptive qualitative approach using the content analysis technique was employed for the purpose of the current research. The object of the research was local wisdom contained in literary teaching materials in Indonesian language textbook of the eighth-grade students of junior high school. Data were collected by using documentation. The data in this research is in the form of local wisdom contained in literary teaching materials in Indonesian language textbook for junior high school. For the trustworthiness of the data, the triangulation technique was employed. There were two kinds of triangulation applied in this research; theoretical triangulation and logical triangulation. Theoretical triangulation was performed by confirming the results of data analysis with the existing theory. While logical triangulation was done by confirming the results of data analysis with experts or advisors. The data were analyzed by using content analysis, which covered six steps 1) grouping, 2) determining the sample, 3) coding, 4) simplifying data or reducing, 5) drawing conclusions, and 6) discussing research findings.

3. RESULT AND DISCUSSION

Indonesian language textbook for eighth-grade students of junior high school of the 2013 curriculum is a text-based textbook. This textbook consists of 3 literary topics, namely 1) poetry, 2) drama, and 3) short story. Literary is a work that was born based on the reality that comes from human life so that it can provide benefits and several experiences to the reader about the meaning of life. Thus, literary can be used in educating, teaching, and forming the character. The discussion of the findings of this research is divided into a) local wisdom in poetry, b) local wisdom in drama text, and c) local wisdom in short story.

3.1. Local Wisdom in Poetry

Poetry is a form of literary art that uses aesthetic qualities and language rhythm to construct meaning. Based on the analysis of the Indonesian language textbook, there are 17 poetry texts found in the book. However, there are only six poetic texts which contain local wisdom. There are six poetry containing religious values and two poetry that contain moral values. Poetry that contain religious values are 1) Tuhan (God) by Bahrum Rangkuti, 2) Doa (Prayer) by Amir Hamzah, 3) Tengadah ke Bintang-Bintang (Looking to the stars) by Jujus S. Surjasumantri, and 4) Doa (Prayer) by Chairin Anwar.

In the first and second poetry, the poets express the relationship of a servant who implies a sense of love and longing for the Creator. Then, in the third and fourth poetry, the poets express his anxiety to God. The poets asked God for guidance and a sense of calm in life. The character developed in these four poetry is religious value. Humans, in living the life of the world until the hereafter, can not be separated from God. Humans should ask for guidance by always praying to God so that they do not go astray. Besides, humans need to remember that there is eternal life after this world.

In addition, other values contained in poetry are social values. The social values are reflected in a poem entitled "Gadis Peminta-Minta" by Toto Sudarto Bachtiar. The poem tells of a woman who is still a child who suffered misery. Shelved in the surrounding that had lost its humanity. This social value is reflected in the line "kotaku hilang tanpa jiwa (my city is gone without a soul)," which means that the community has no concern for the lives of fellow human beings. While the poetry entitled "Peninjauan Nuklir" by Eka Budianta is a poetry of social criticism expressed by the poet because of his displeasure to a situation. In this poetry, the poet expresses his disappointment because his environment was damaged due to nuclear development. The character developed in the poem is social care that is addressed between humans and to the environment. Students, as individuals and social creatures, are educated to show their care to people and their environment. It is a characteristic of Indonesian, which is shown by the behavior of helping each other. Thus, students are invited to apply the character of social care through mutual assistance and cooperation.

Furthermore, there is a moral value in the poetry entitled "Senja di Pelabuhan Kecil" by Chairil Anwar. The moral values contained in the poem suggest people not to lose hope despite
experiencing extreme sadness. Moral values are reflected in the line “sebab kini tanah, air tidur, hilang ombak”. The parable of the sea that loses the waves is interpreted as a human who loses hope of what he is aiming for. Through this parable, students will learn the character of never giving up and being responsible for the problems faced in their lives.

Not all poetry in Indonesian language textbook contain local wisdom values. There are seven poetry containing local wisdom values in the form of religious values, social values, and moral values, as well as ten poetry that do not contain local wisdom. The poetry emphasizes the beauty of words. Also, the poets only want to express his feelings like love, admiration, longing, sadness, and so on

### 3.2. Local Wisdom in Drama Text

Drama is a literary work that reflects the problem of human social life [12]. Drama is performed in several episodes which depict episodes or stages of life and called as round [11]. There are two drama texts containing local wisdom in the textbook, and those are “Ketika Pangeran Mencari Istri” and “Kena Batunya.” Based on the results of the analysis, the drama texts contain the value of local wisdom, namely moral values. The drama texts describe life and human nature in general. Human nature seeks for perfection in all aspects of life without remembering that everything created has advantages and disadvantages. In addition, humans need to respect and not demean other people. The moral values contained in the drama texts can affect the behavior of students. Students are guided to take the message by carrying out the good and leave the bad behavior that is reflected through the character of the story. Those who do good will get good. Likewise, disgraceful behavior will bring badness. Thus, students will think not to follow the bad behavior as presented in the drama.

### 3.3. Local Wisdom in Short Story

On the topic of extracting information from fiction and nonfiction books, there is one fiction text in the form of a short story. The short story entitled “Hukuman Manis Buat Arya” by Lestari Danardana which contains moral value in the form of the importance of being honest. The moral value is reflected in the Arya’s behavior who cheated during the test. Through this short story, students are taught to be honest and compete fairly in life, one of which is to do the test by not cheating and peering about the test. It applies to other aspects of life; students, as part of social life must hold an honest attitude to achieve their goals.

Cultivating moral values is one of the most important aspects of education. Moral values contained in “Hukuman Manis Buat Arya” can be a means of instilling moral values and character in students. The local wisdom in short stories is a means of applying positive values that can be useful in the daily lives of the students [13].

Some research on local wisdom in teaching and learning processes have been conducted[14] [15] [16]. The research connect local wisdom and character education. Some of the research also show the importance of developing local wisdom-based teaching material. The development of teaching materials based on local wisdom becomes a media to instill moral values that are identical to character values for students [17]. Research on the use of teaching materials that contain local wisdom is proven to have an effective quality of the teaching and learning process and the inculcation of character values in students[18]. Literary teaching material in Indonesian language textbook for grade eight of junior high school has contained local wisdom, but there are still literary texts that do not include the local [19] [20].

### 4. CONCLUSION

Based on the discussion of the findings, it can be concluded that some of the literary texts in Indonesian language textbook have contained the values of local wisdom. The local wisdom is found in poetry, drama texts, and in the fictional book in the form of a short story. The local wisdom contained in the textbook is in the form of religious value, moral value, and social value. Moral value is the most prominent value of local wisdom.

### REFERENCES

Creative Transposition of Puppet’s Movement as Cultural Identity
Case Study ‘Setan Jawa’ Film By Garin Nugroho

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ABSTRACT
Image in film is language that can be understood when the image were moving. 'Movement' is a change of position on a body of the initial balance point. Acceleration technologies positioning 'movement' became important keywords that need to be presented in each communication channel. 'Setan Jawa' Film by Garin Nugroho (2016) is black and white silent film, which the gamelan orchestra composed by Rahayu Supanggah. On 'Setan Jawa' Film, 'movement' being the narrative visual sign in the various arts—including puppet—a vehicle for constructing sign of 'movement' as cultural identity. Focusing on the Javanese identity refers to the result of research by Roger Long (1979), using a narrative visual approach, case study and analysis of documentation, this study aims to identify form of creative transposition puppet’s movement in 'Setan Jawa' Film as cultural identity. Result of the study conclude that creative transposition on ‘Setan Jawa’ Film which constructed based on several types of movement adapted from Roger Long (1979)’s research—there are kadhak, mukadhiphuh and kathentheng—meaning should be considered in order to represent gesture as specific nonverbal message in relation on its context. It’s not only showing the surface of cultural narration, but also representation of transcendental meaning.

Keywords: setan jawa film, cultural identity, creative transposition, cultural code, inter-semiotic

1. INTRODUCTION
Through the movie, change the style of social interaction in Indonesian society can now be presented in real images that offer knowledge and cultural understanding deeper, especially with regard to understanding the visual language used by people in Indonesia to convey the concept of self and the concept of cultural value system to identify the identity a person in a particular ethnic group. Human understanding to a movie happens because the pictures are arranged sequentially. Within this framework the film creates its own reality, regardless of what people think about the basic reality in which we live [1]. In the sense that the film is not a complete replication or mimesis of everyday reality that we face, but it creates its own reality.
Cultural identity is a feeling (emotional significance) of a person to co-owns (sense of belonging) or is affiliated with a particular culture [3]. Society was divided into groups and then identify the culture, namely that everyone considers themselves as representatives of a particular culture. Imagery is viewed as a visual symbol that is placed into a language that institutionalize meaning through a system of differences. Subjects were viewed to be understood and to be in a certain social position, in which this position will form the parameters are very open to interpretation. Efforts are underway in the read operation was seen here as a social practice. Not only in regards external sociological space in which the subject sees a place to stay, but also their subjective capacity.

Cultural identity often refers to the definition of ethnic groups, a group formed by kinship as the primary core of social relations that has its convention [4]; have the values and the same culture, and conscious of the sense of togetherness in a form of culture, communications network and the interaction itself, and characterize their group that received by other groups and can be distinguished from other population groups. Thus, the Cultural Identity in question in this research is the otherness that are fluid and can change; formation is a continuous effort that is the result of the parties who are in a particular definition of identity in society in perpetuating narratives about themselves so as to form a continuous feeling of continuity biographical; which is characterized by certain symbols that are used to mark the existence of the cultural identity.

Taking the mythological narrative Pesugihan Kandang Bubrah, this film tells the story of a transition situation that occurred at the beginning of the 20th century in the order of the Java community, ‘Setan Jawa’ Garin Nugroho is a black and white film with cinematic-orchestra approach that separates the picture and sound, accompanied by a gamelan orchestra Rahayu Supanggah's work was first released in 2016, and until 2020 was scheduled to tour around the world. The visual narration built on the film, including actors gestural, transposed into medium 'movement' puppet creatively. In this case, it is assumed that the movement which appears on the surface can be formed from cultural identity tacit knowledge, because in social practices, 'self' in the culture continues to move into perceptions and memory recollection collection- over time. [5] There are several researcher doing research on motion and/or movement in psychological area, but 'movement' as cultural identity has not been developed in many research, especially in visual art and design area, focusing on intersemiotic process as sign’s transposition.

In Javanese culture, various kinds of movement puppets, will determine the type of character and personality of the characters wayangny [6]. Visual language 'movement' which was originally an expression system outside, through the transfer of space and time, can ultimately be developed through the visual language 'movement' in the current shadow puppet performances [7]. Grouped into three main parts: gestures (body language), transition (transition one movement to the next movement) and war (battle scene). Body language / gesture used, is shown in every scene is a formal body language.

Standard position used in wayang [8]:

1. Movements in the arm at rest also determine the type of puppet characters.
2. *Angapurancang* arm position, the position of the arm in a quieter character type. *Anjujur* arm position is the position of the arm similar to *angapurancang* but this arm position, freer than *angapurancang* position. In *anjujur* arm position is straight down, in position to two sprigs pointing *anjujur* not in a position at the plug.
3. *Mathentheng* position is a position on one of the arms are in the curve of the hips, with pinchers plugged in debo. Body language is used by all types of puppet characters, both mild-mannered figure, character or figure dashing rough character. Variations of these
positions typically used for those who have stubborn character or characters that are difficult to compromise.

4. *Mathentheng* to another version, the basic movements to start running. *Kadhak* unfortunate position is the basic position that is required for movement run, walk, fly or fight. *Kerik* is the unfortunate position of body language to express defiance, while other variations both hands placed on the waist, a gesture body language to get ready to attack.

5. *Makidhupuh* position is a unique body language to position puppet sitting cross-legged or sit cross-legged while walking, occurs when a character in the moving position (knees while walking) or *makidhupuh* position while worshiping.

Figure 1. Puppet’ Movements (Roger Long, 1979)

In connection with the production code, Henrik Gottlieb (2007) suggested that language as a "communicative communication system that works through a combination of sensory signs"; The text as "a combination of signs that carry sensory communicative intentions"; and Tranposisi as "any process, or product thereof, in which the combination of signs that carry sensory communicative intention replaced by another combination that reflects, or inspired by, the original entity"; thus the creative transposition top marks in a medium to be consistently changed with the shift matrix semiotics. [9]
This study aims to identify transposition creative 'movement' puppets in ‘Setan Jawa’ Film based on actor’s gestural, which were the novelty of the research is that the combination of signs that carry sensory communicative intention did not in context of replacing, but transpose from puppet’s movement as static medium, into ‘movement’ in mobile-image that visualize on Film. The research has specific area into kinesthetic and gestural context as fluid matter (‘movement’), positioning as the converted cultural code, which is then mapped into the category of intersemiotika involving elements of nonverbal (deverbalisasi) is supersemiotika—the meaning conveyed more than two channel; picture and movement.

2. METHOD

This study was about visual narrative using case study approach [10]. Visual narrative in this study will be adapted from puppet narrative, especially Pathet Nem, which is the construction of the visual of this part develop from the beginning of the story (exposition) [11]—childhood of the main character of ‘Setan Jawa’and/or the beginning of dilemma before climax (complication). The data collected is the data related to 'Setan Jawa' Film, as well as additional data for the study were obtained from the literature that support. The data needed for the analysis of the relation of meaning in this study will include reference data and visual data. Visual data gained from the documentation of a ‘Setan Jawa’ Film. The reference data is a variety of research that has sliced similarity with the object of research to be a reference of research, especially in determining the methodological and theoretical framework of this research. Source reference in documentation analysis will also determine the position of research related to the determination of the identification of problems and research objectives, the data collection will be done on an ongoing basis according to research data.

3. RESULT AND DISCUSSION

3.1 Transposition of Movement’ Puppets on ‘Setan Jawa’ Film

The creative transposition results analysis of puppet’s movement in 'Setan Jawa' Film drawn from some important scenes in the narrative of 'Setan Jawa': the first scene (the birth of ‘Setan Jawa’) as well as the beginning scene to a climax (Asih Mother reject Setio’s proposing).

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<thead>
<tr>
<th>Table 3.1 Transposition Puppet’s Movement on 'Setan Jawa' Film</th>
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<tr>
<td>Puppet’s Movement</td>
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<tr>
<td>Kadhak Malang, Malang Kerik</td>
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![Image of puppet movement and corresponding film shots]
### Puppet’s Movement Transposition

<table>
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<tr>
<th>Puppet’s Movement</th>
<th>Transposition</th>
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<tbody>
<tr>
<td><strong>Makidhipuh</strong></td>
<td>![Makidhipuh Image]</td>
</tr>
<tr>
<td><strong>Mathentheng</strong></td>
<td>![Mathentheng Image]</td>
</tr>
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**Source of Visual Data:** Film 'Setan Jawa' Garin Nugroho (2017)

#### 3.2 Analysis and Discussion

Identification transposition of movement puppet in 'Setan Jawa Film, can be identified presence of some typical positions as follows:

- **Makidhipuh** position are visualized by Setio to sit cross-legged and sitting cross-legged while walking.
- Position **Mathentheng** are visualized by the mother with one arm is in the curve of the hip (right arm), varied with the unfortunate position of **Kerik** which is a body language to express defiance and is typically used for those who have stubborn character or characters that are difficult to compromise.
- **Kadhak** position adapted in Setan Jawa’s gesture, that is visualized through a shadow on the wall (similar to the effects of blencong), is the basic position for movement fights.

In The Presentation of Self in Everyday Life (1959), Goffman outlines a conceptual framework in which every opportunity to-face interaction can be interpreted as a theater performance. He expanded the ideas of Kenneth Burke, who pioneered the approach 'tis tic drama', which in turn paved the way for the concept of dramaturgy Goffman to create their own. Goffman believes the idea that life is like a game that never ends where everyone is an actor, and when we are born, we were driven to a stage called everyday life, and that socialization of ours consists of learning how to play the role assigned from others. He uses the metaphor of the theater on the stage, the actors and the audience to observe and analyze the subtleties of social interaction. [12]

In dramaturgical concept of "self" consists of various parts that people play, and the main purpose is to bring together social actors themselves are different in different ways that create and maintain a special impression to their different audiences. Referring to Goffman, creative
transposition happens in 'Setan Jawa' Film coined the phrase 'impression management', which at this stage applies the mark mechanism to present themselves to others; to construct a general assumption about the character and personality of a person based on physical or ethnic person.[13]

Creative transposition puppet’s movements in 'Setan Jawa' Film also represent the different social status of each character. Intersemiotic potentially opens up a space for creative transposition, the transmutation of cultural codes in the image in the image of the film in layers deeper philosophical study. [14]. In 'Setan Jawa' Film, the message and the meaning is read through the visual elements of the subtitles that are constructed by the diversity of use of the medium, as well as films of other Garin Nugroho, one of which is Opera Jawa. [15]

Each 'movement' that has been transposed on puppet show that the way we act in life is never constant; no matter what, how 'self' socializing always influenced by where a room where someone is, with whom together, and when to be there. Goffman, adapting Burke, stated that in social interaction, all of 'self' is an actor and the world is a stage.

The result’s research assumes that Roger Long (1979)’s research study have possibilities in being several base of puppet’s movement to transpose creatively on mobile-section and/or movement-image in film. However, the signs are woven into an intersemiotic process certainly can’t be separated away from the grip of puppet’s movement, or their pakem [16], which represents 'self' culture of Java on a variety of fabric of social relationships encountered in real life, that one of the roots comes down to the principles of harmony and respect that has become characteristic of the personality of the Javanese. [17] This means, that the creative transposition ‘movement’ 'Setan Jawa' Film should not forget the 'movement' well as the context of the actual-image and /or concept that is transcendent and imaginary [18] in relation to the transcendent and immanent of the personalities of Java [19]

4. CONCLUSION

Puppet’s movements shows a conceptual description of 'self' them as Javanese illustrated in phrases according to their expression. In the case of appreciation of the 'self' in real life, the subject of implementing what they interpreted as characteristic of 'self' respectively into attitudes and daily behavior, one of which is manifested through gestures.In the film, the emergence of transposition creatively generate meaning by modification area, which is also a means to adapt the placement of the source language in a new context for a particular purpose, subversion of verbal language, an inter-semiotic’ process, which refers to the operation of metalinguistic the direction in which the character of linguistic been moved or changed creatively into elements and non-linguistic code. However, further research is needed as an in-depth study in the area of 'movement' as a code in the film that define a certain cultural model; in this case, the movement’ code on ‘Setan Jawa’ Film as medium discourse on cultural identity of Javanese’s ethnicity.

REFERENCES


Visual Styles of Indonesian Superhero Gundala Putra Petir Film Posters

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ABSTRACT

Film is a mass communication media in the form of a series of motion pictures taken from moving objects and presented in a continuous movement of the events that serves as a medium of entertainment, education, and information. One of the film genres that is popular in Indonesia today is the superhero genre such as Gundala Putra Petir film. The Gundala figure is an adaptation of Hasmi’s comic character that was adapted into films in 1981 and 2019. The Gundala Putra Petir film cannot be separated from the promotional media, one of which is film poster. On a film poster, there are visual communication design elements in the form of pictures (illustrations), letters and typography, colors, composition, and layout. The purpose of this study was to determine the visual aesthetics of Gundala film posters designed in different eras. This research was a qualitative research using descriptive method with aesthetic approach. The five elements were discussed using Monroe Beardsley’s aesthetic theory to determine the aesthetic values of the film posters’ visual styles to determine the ideal aesthetic values in the visualization of the film posters.

Keywords: Film poster, Gundala Putra Petir, Aesthetics of film poster

1. INTRODUCTION

Comics is a popular form of communication media that has a long history in Indonesia. Comics with superhero theme or genre are a type of comics that are very popular among the public [1]. Superhero comics typically present stories about super heroes who defend justice and save humanity. The emergence of superhero comics in Indonesia was influenced mainly by the social and cultural conditions of the people at certain times. The site of a comic production and the site of the comic setting itself are strongly influenced by the site where the comic is seen by various audiences. The audience characteristics are one of the driving directions towards where a superhero comic is taken to [2]. During the 1960-1970s periods, one of the superhero comics that became a center of attention in Indonesia was "Gundala Putra Petir" (Gundala Son of Lightning) created by Hasmi in 1969. The popularity of this comic was proven by the adaptation of the character "Gundala" into the big screen in 1981. The film "Gundala Putra Petir" was released after director Lilik Sudjio bought the comic license from Hasmi.

Coming along with films, before they are even played in theaters, promotional media in the form of movie posters play an important role. There are two aspects that are used as values in film posters including the function values as promotional means and the visualization
values as a work of visual communication design. Both of these elements work simultaneously [3]. Thus, the position of a film poster is very important in representing the film itself. Movie poster is a media that is often appreciated due to its representation of a film theme through a unique and interesting visual design [4]. The development of film posters in Indonesia also experienced rapid progress along with the development of Indonesian films themselves. In making a poster, the theme is usually determined according to the film's narration [5]. The poster is one of the main means used by film market actors in Indonesia in the ever popular film market where the role of cinema as the main place to enjoy films has not been replaced by other media such as television, computer screens (internet), mobile screens (smartphones) and etcetera.

The functions of film posters are not only limited to conveying information from the producer to the consumer, but it must also be able to improve the aesthetic value of the film, that will also improve the artistic awareness of the culture and fellow people where the film and poster are presented [6]. Film posters are designed to intrigue consumers to watch the films, thus the contents of the film poster must be able to win the hearts of the potential consumers that they would want to spend time watching the film [7]. The visual posters of Gundala Putra Petir in 1981 and 2019 are interesting to study, because each of the film posters has a different style that adapts to the trends that developed in its time. This paper will focus on studying the visual styles in the two posters from different eras in the terms of poster building elements and the aesthetic elements.

2. METHOD

This study applied descriptive qualitative research method as a means to answer to the challenges and understand the phenomenon under study which includes the building elements and aesthetics of the Gundala Putra Petir film posters from 1981 and 2019. The type of this research was a case study and the data collections were conducted through library research and interview. The data were collected by reviewing several books and scientific articles related to film posters. Further, the data that had been collected were reduced by sorting them out to be used and organizing them in such a way so that the final conclusions can be drawn. To examine the visual style of the Gundala Putra Petir film posters, researchers used the Monroe Beardsley aesthetic views which explain the three characteristics that constitute aesthetic (beauty) properties of objects in general.

In aesthetics, Monroe Beardsley articulated the last grand, simple, and elegant theory. Beardsley holds that the directly relevant evaluative properties of work are limited to three: unity, complexity, and intensity [8].

3. RESULT AND DISCUSSION

Superhero comics tell stories about superheroes that always defend justice and save humanity. Indonesian superhero characters are considered unique because many of them have similarities with Western superhero characters. One character that is often considered to have similarities with Western superheroes is the character of Gundala Putra Petir [9]. In 1981, the figure of Gundala Putra Petir was adapted into a film and then the film was remade in 2019. The gap between the two films is 38 years. The long time gap between the two films certainly made the films influenced by different cultural and technological development trends that represent their eras. The difference can also be seen from the visual styles of each of the film posters.
Film poster is a form of visual communication that is designed to stimulate and persuade people to watch a film [10]. In line with the film, poster designs also experienced changes or evolution and even revolution caused by the emergence of new technology and the spread of visual culture throughout the world in the 20th century. Along its history, film poster has always been an inseparable part of the distribution and circulation activities of film products. Film posters are used to provide the public, as the film market, a general description of the narrative or film story, outlined in a still image whose form comes from diverse cultural traditions ranging from popular, traditional to modern [11]. A film poster is also a work which has both function and visual values. One of the objectives of film poster is to lead potential viewers to watch the film, even though it is usually not accompanied by persuasive messages or sentences. This is where its uniqueness lies, because in reality, film poster is also a "monumental" work related to the film being made.

Film posters are interpretive works of designers related to the film stories. Film posters have several elements, such as the title, main characters, message, and background [12]. All elements contained there in are solely for the sake of directing potential viewers to the same understanding regarding the film. Like in superhero films, the visuals of the posters are designed to display superior, domineering, heroic and powerful impressions.

3.1. Visual Communication Design Elements of GundalaFilm Posters

Visual Communication Design is the study of communication concepts and creative expression forms, which are applied in a variety of visual communication media by processing graphic design elements consisting of images (illustrations), letters and typography, colors, composition, and layout. All these elements are applied to convey messages visually, audio, and / or audio visual to the intended target [13]. According to Kusrianto, Adi(2007: 140), illustration is an art that is used to deliver a depiction of a purpose or goal visually [14]. Based on this description, in the 1981 poster of the film *Gundala Putra Petir*, the main illustration displays the figure of the superhero *Gundala* who seems dynamic, agile, and has a powerful lightning power, and on as supporting illustrations, images of pieces or scenes from the film were displayed.
The appearance of *Gundala Putra Petir* poster illustration in 2019 is similar to the design of an American superhero film poster. The visualization of *Gundala* character in the 2019 film poster who is surrounded by his enemies is in line with Jason Dittmer's statement in his research, that the visuals of American superhero films after the events of September 11, 2001 depicts gloomy atmosphere, such as when evil characters are planning mass murder in urban areas and superheroes emerge and are determined to thwart the evil plan [15].

Typography in visual communication design is considered as a "visual language", which means a language that can be seen. Thus, typography must be able to communicate in its strongest form, clarity and legibility [16]. The typography that appears prominently on the poster is the film title. In addition to its larger size than the other letters, typography in the titles of *Gundala* is given the addition of a three-dimensional effect with curved perspectives. Meanwhile, in the 2019 *Gundala* poster, the typography used the sans serif font type. What is different is the use of typography in the film's title. The letters used in the 2019 *Gundala* movie title are custom typefaces, in which the letters were specifically created for the purposes of graphic designs. Therefore, the use of custom typefaces letters can reflect the characteristics of the *Gundala Putra Petir* film by giving a strong impression of action with a blend of modern and elegant nuances.

Color is a complement to a picture and represents the psychological atmosphere of the painter in communicating. Color is also a very sharp element to touch vision sensitivity and to stimulate the emergence of emotion, sadness, joy, mood, spirit, and others [13]. Color can be used not for the sake of forms but for the sake of color itself, to express the possibility of its beauty and to be used for various forms of expression as well as psychological expression [17]. Each poster applies different dominant color elements. The use of colors on the 1981 *Gundala* poster is dominant in term of contrast. The gradation of black to blue was selected as the poster background to visualize the atmosphere of a cloudy sky where lightning comes from. In addition, the yellow color was also used as a three-dimensional part of the name *Gundala*. The red color is placed as the color of the subheadline and the name of the author of *Gundala* comic character and the film actor. Whereas in the *Gundala* poster of 2019, the color used tends to be black as a visualization of strength and evil.

In order for a graphic design work to be good, compositions need to be taken into consideration. Composition is the organization of visual elements arranged harmoniously in a graphic design work between parts and parts, and between parts and the whole design. Harmonious composition can be obtained by following the rules or principles of composition which include unity, balance, rhythm, contrast, focus, and proportion [13]. In the 1981 *Gundala* film poster, the clearly shown composition is the placement of illustrations and the title of the film which is more dominant than the other elements. This aims to make the poster noticed, seen, and understood in terms of its contents and purposes by the audience so that they react in certain manner. The domination of the bluish black gradation (from bottom to top) also provides an opportunity for *Gundala's* illustration to be the audiences' focus of attention.

The illustration placement of the *Gundala* figure in the 2019 poster is very dominant with a large size right in the middle of the poster. The perspective direction of building rows, rows of enemies standing in line, and the lightning direction at the top also contributed to the dominance of the *Gundala* figure on the poster. The use of dark color on the background makes an impression of a dominant dark atmosphere throughout the poster. Black and dark atmosphere on the poster shows the impression of crime dominance in a city. Both the 1981 and 2019 *Gundala* film posters were seen using centered balance and symmetrical balance, as well as the visual format of the poster which has a vertical direction of motion. First, the
reader is directed to see the Gundala figure in the middle, then to see other visual elements sequentially. In the 1981 Gundala movie poster, the impression of rhythm lies in the type of typography and color elements, in which there is not much use of lettertypes so that the message in the poster is quickly understood by the audience. Whereas in the 2019 Gundala movie poster, the impression of a strong rhythm found in the line of characters standing on the right and left of the building roofs which seem to reinforce the existence of Gundala as the main character in the poster.

On the 1981 Gundala film poster, the contrast element was very visible in the use of color and size in the illustrations. Whereas in the 2019 Gundala film poster, the contrast element also appears in the use of typographic colors on the poster background, so that the text in the poster is easier to read than the other text presented in the Gundala poster in 1981. The focuses on the Gundala Putra Petir film posters in 1981 and 2019 are relatively similar in term of using Gundala figure as the center of attention. Proportion is the ratio of size between parts and parts and between parts and whole design. The principle of composition emphasizes on the sizes of each element to be arranged and the extent to which that size supports the harmony of the design presentation [14]. In the poster films of Gundala Putra Petir in 1981 and 2019, the proportion puts more emphasis on the figure of the superhero Gundala as the main character of the film. The last visual communication design element is layout. In the visual poster of the Gundala Putra Petir films in 1981 and 2019 the layouts are almost the same.

3.2. Aesthetics of Gundala Putra Petir Film Posters

The aesthetics of the Gundala film poster, related to the beauty of vital visual communication design elements, including illustrations, text / typography and color, are assessed using Monroe Beardsley perspective in Problems in the Philosophy of Criticism which explains the three characteristics that make the good (beautiful) traits of aesthetic objects, namely: (1) Unity, meaning that an aesthetic object is well-composed or perfectly shaped, (2) Complexity, in which aesthetic objects or works of art are not very simple, but rich in content and elements that contradict one another or contain subtle differences, and (3) seriousness (intensity), where a good aesthetic object must have certain qualities that stand out and not just something empty. It does not matter what quality it contains (such as, a gloomy or joyful atmosphere, a gentle or rough nature) as long as it is intensive or serious [18]. On the Gundala Putra Petir film posters in 1981 and 2019, the aesthetic characteristics found are as follows:

3.2.1. Unity

Unity can be interpreted that aesthetically arranged objects are well formed or have perfect shape. In the visual poster of the Gundala Putra Petir film in 1981 and 2019, the composition of Gundala's character illustrations in terms of visual communication design elements such as color, typography, and layout form an inseparable unity. The arrangement of visual communication design elements does not dominate one another so it really seems united. The second illustration of the poster that places Gundala figure as the dominant feature among the poster elements merged with a brief typography using sans serif letters that appear firm. This makes the visual display to be whole and unified. The two posters of different eras use visual techniques of photography, but the difference is that the poster in 1981 uses montage techniques to compile the "stories" in their posters while the posters in 2019 show more digital processing techniques to build the atmosphere in the posters. This is understandable because in 1981, graphic design technology was not as sophisticated as 2019.
3.2.2. Complexity

The aesthetic objects or works of art under study are not simple, but are full of contrast element contents and subtle differences. On the 1981 Gundala poster, the complexity is apparent from the visual arrangement of large and small illustrations. To keep it realistic, the illustration arrangement was made in such a way as to produce a poster plot that is easily understood by the readers. While, in the posters of 2019, the complexity is apparent from the arrangement of the poster illustration perspectives, which were made in such a way that the visual poster can represent the film atmosphere.

3.2.3. Intensity

A good aesthetic object must have certain qualities that are highlighted and not merely an empty thing. It does not matter what quality it contains (such as, a gloomy or content atmosphere, gentle or rough nature) as long as it is intensive or serious. In the 1981 Gundala movie poster, the intensity is evident from the the poster layout arrangement that visualizes an interesting storyline in the poster, whereas on the 2019 Gundala movie poster, the intensity is very apparent in the term of illustrations so that the film atmosphere can be felt by the human vision. If not done intensely, of course, the poster will not be properly arranged.

The visual styles of the Gundala Putra Petir film posters in 1981 and 2019 have distinct design characteristics, each of which represents the trends that occurred in the respective eras. The visual language of film posters in each era remains strong. This is because the image is still the main attraction to the audiences of poster depiction. Regarding the visual styles of the film posters, in line with Zhaohui Yuan’s research, graphic posters illustrate the imagination of the fantasy film world, which is able to arouse the audiences’ enthusiasm to appreciate the film work. The same principle applies in graphic design of film posters that requires extensive references and artistic thinking that represent social and cultural elements to produce meaningful and colorful works [19]. In the visual poster of Gundala Putra Petir film posters, the fantasy elements are arranged to persuade the audience to be interested to watch the film and perceive the moral message from the film.

4. CONCLUSION

Technological advances and trends that develop in each period greatly affect the visual styles of the two posters of the Gundala Putra Petir films. The visual styles of the two posters look different but it does not lose the impressions of originality from the Gundala character as an Indonesian superhero. The visual styles of each Gundala movie posters are actually inseparable from the influence of the modern visual style of the Hollywood film poster. The trends that occurred in each era are also quite visible from the visual style of the two posters of the Gundala Putra Petir film. Aesthetic visual communication design work will also build an aesthetic atmosphere to the people who see it. Both visual styles of the Gundala Putra Petir movie posters in 1981 and 2019 have fulfilled the aesthetic elements so that they can be considered as good visual works.
REFERENCES

Visual Study of Local Coffee Brand Packaging and Its Effect on Consumerism (Case Study: Coffee Brands in Jakarta)

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ABSTRACT

Indonesian coffee has good quality, so it’s imported by many other countries. But here, local coffee has been in great demand in recent years. Seen from the proliferation of local coffee shop in Indonesia, especially Jakarta. In addition to the delicious taste of coffee, this coffee shop also offers an identity for consumers. Through well-designed visuals, ranging from places to packaging, this coffee shop is able to make coffee consumer feel proud to consume them and even share its photos on their social networks. With so many photos of local coffee scattered on cyberspace, and these coffees that are very affordable, the level of consumerism is certainly increasing. Today’s local products open new markets, which has a dense population. Considering a new market with a high level of consumerism, this study examines the visual packaging used by contemporary coffee outlets in Jakarta. Regarding the taste, Indonesian coffee no longer needs to be asked, but the biggest question is why now local Indonesian coffee is in great demand. This research uses two theories, color psychology and perception psychology, aiming to study the effect of visual packaging on the level of consumerism, and hoped that will be the basis for designing visual marketing products.

Keywords: visual, packaging, coffee, consumerism, Jakarta

1. INTRODUCTION

Coffee was brought to Indonesia in the Dutch colonial era around the 1700s. The culture of drinking coffee in Indonesia began since then and continues to this day. Indonesia has also become a producer of quality coffee beans and has exported its coffee beans to many countries. Even though this local coffee has been around for a long time, this recent years local coffee has its own prestige value in Indonesian society.[1] The target market for local coffee has also expanded, which was once the majority of local coffee demanded by adults, now local coffee has entered into the routine of young people in a big city, especially in Jakarta.[2] This can be seen from the proliferation of local coffee outlets that continue to appear in all corners of Jakarta. The majority of these coffee outlets are shaped like stalls selling coffee to take away. Some of these coffee shops provide a comfortable place to enjoy coffee, but the majority only provide a few chairs that are usually used to wait for orders.
This local coffee shops compares themselves and visualizes their brand very well. The visuals they designed started from logos, interiors to packaging. This makes consumers feel interested in sharing their packaging photos on their own private social networks. The actions taken by these consumers prove that the local coffee brand not only offers coffee drinks, but also offers an identity. Social networks have become very effective media in product marketing. With so many post of coffee in cyberspace, the target market for local coffee has expanded and the level of consumerism has also increased.

The taste and quality of Indonesian coffee is unquestionable, with many countries importing Indonesian coffee, it can be concluded that Indonesian coffee is popular with many people. But why has the level of consumerism in local coffee increased so dramatically in recent years? then this study wants to answer the extent to which the visual packaging of local coffee affects the level of consumerism, especially in the capital.

2. METHOD

The method used in this study is the method of collecting data in the form of spreading questionnaires to new target markets for local coffee products, young adults aged 17-35 years. This research also uses the literature study method by linking several theories with their influence on consumer behavior. Theories used are color psychology and perception psychology. These 2 theories are the basis for identifying and examining the visual design of packaging used by local coffee brands in Jakarta. Color psychology studies the different reactions of people on certain colors and how color allows people to assess certain aspects of an object. The results of this identification and visual study will be linked to their effects on the level of consumerism. Consumer buying behavior refers to the overall attitude of a consumer based on personal preferences, beliefs, objectives, and perceptions when buying a product or service.

3. RESULT AND DISCUSSION

In 2013, Indonesia exported 19% of total exports for agricultural commodities. The amount of coffee exports in Indonesia has a promising potential for economic development. The types of coffee products are exported in the form of coffee beans, raw coffee, roasted coffee beans, and in the form of processed coffee (coffee powder). But most of Indonesia's coffee exports to foreign markets are dominated by coffee beans rather than processed coffee. For this type of coffee, robusta and Arabica coffees still the main source of Indonesian coffee exports to the United States and EU. So the quality and taste of Indonesian coffee is not in doubt. The reason why only a few years ago local coffee was in great demand by the local population was one of the backgrounds of this research. Not only adults who used to enjoy local coffee, but now young people even enjoy local Indonesian coffee.

Ebert and Griffin (2003:264), state that the consumers buying decisions process involves five stages, i.e. problem recognition, information search, and evaluating of alternatives, purchase decisions, and post purchase decisions the buying process begin when the consumers recognize a problem or need. Consumers then develop attentions in order to seek information that satisfies their perceived needs. The packaging design is the focus of this research, because through packaging, local coffee consumers share their identities on social networks and in everyday life. Packaging at point-of-sale is the last chance a producer has to sway the customer towards their product, and its impact is so significant that it has become known as
the “silent salesman”. [8] Rita Kuykaite (2009) also concluded that packaging could be treated as one of the most valuable tool in today’s marketing communication, necessitating more detail analysis of its elements and impact on consumer’s purchase decision can be revealed by analyzing an importance of its separate elements for consumer’s choice. [9] It proved in how these local coffee consumers are proud to carry it on their activities or share their packaging photos on private social networks. The theory of color psychology will analyze the message and the meaning behind the design of this local coffee shop packaging, because Color psychology studies various shades and its effects on human behavior. [10]

Before analyzing, researchers conducted a survey through a questionnaire to find out which brands could be used as case studies. The following are the results of the questionnaire that has been distributed to the new target market for local coffee products, namely adolescents to young adults, around 17-35 years.

**Figure 3.1 First Answer of the Questionnaire**

From the first question of this questionnaire, 75.6% of respondents answered that they are coffee enthusiasts, and most prefer buying coffee at local coffee shops rather than buying coffee at well-known coffee outlets such as Starbucks. This can be seen in the chart of the results of the questionnaire below. Around 90% choose local coffee shops. From these results it can be concluded that international coffee outlets began to be displaced by local coffee shops.

**Figure 3.2 Second Answer of the Questionnaire**

The reason why they prefer local coffee shops is answered in the next question. Half the respondents consider affordable prices as a basis for selecting local coffee shops, and some consider the good taste as the basis for their selection.

**Figure 3.3 Third Answer of the Questionnaire**

The following is a chart of the results of the local coffee brand survey which respondents liked most:
Based on the chart above, 4 coffee brand samples can be obtained that get the most votes as the most preferred coffee brand and then analyze the packaging visually. The sample chosen by respondents is:

1. Janji Jiwa
2. Kopi Kenangan
3. Kopi Tuku, dan
4. Fore

3.1. CASE STUDY OF LOCAL COFFEE BRANDS IN JAKARTA

Like other coffee brand, this 4 coffee brand also present 2 types of coffee, hot coffee and iced coffee. So they use 2 types of coffee packages that are adjusted to the temperature of the coffee. Paper material is used for hot coffee and plastic material is used for iced coffee.

The dominant color of the Janji Jiwa coffee packaging is both hot and cold packaging, dominated by black. Black symbolizes elegance, sophistication, prosperity, independent, and full of mystery. This color is the color most preferred by teenagers because of its mystery. Teenagers love mysteries like those who are still searching for identity. In cold coffee packaging, this brand uses transparent plastic material so that the color of coffee dominates the appearance of this package.
Almost the same as janji jiwa packaging, kopi kenangan and tuku also chose black as the main color. However, kopi kenangan and tuku use white as the basis for the color of hot coffee packaging. The white color psychologically gives confidence that the quality undoubtable. On the coffee packaging, there is a red color as an accent. Psychologically red color means courage, strength, energy, passion and excitement.

Unlike the previous 3 coffee brands, fore did not use black as the dominant color of the packaging. The fore packaging design is also more complex compared to tuku, kopi kenangan and janji jiwa.

Same with kopi kenangan and tuku, fore uses white as the base color of the hot coffee packaging. But fore uses two other colors namely green and red. Iced fore packaging is also made of transparent plastic so that the color of coffee is seen. Unlike the previous 3 brands that used black for their logo, fore used green. Green psychologically can help someone who is depressed to balance his emotions and facilitate openness in communication. Graphic designers and publishers utilize color symbolism in order to evoke specific emotions [11].

Here are table that filled with color emotion guide:

<table>
<thead>
<tr>
<th>Color</th>
<th>Symbolism</th>
<th>Effects/Perception</th>
</tr>
</thead>
<tbody>
<tr>
<td>Red</td>
<td>Danger</td>
<td>Warmth</td>
</tr>
<tr>
<td></td>
<td>Fire</td>
<td>Desire</td>
</tr>
<tr>
<td></td>
<td>Love</td>
<td>Powerful</td>
</tr>
<tr>
<td></td>
<td>Strength</td>
<td>Evokes hunger</td>
</tr>
<tr>
<td>Orange</td>
<td>Energy</td>
<td>Healthy</td>
</tr>
<tr>
<td></td>
<td>Vibrant</td>
<td>Youthful</td>
</tr>
<tr>
<td></td>
<td>Freshness</td>
<td>Fresh</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Creative</td>
</tr>
<tr>
<td>Yellow</td>
<td>Smiley face</td>
<td>Optimistic</td>
</tr>
<tr>
<td></td>
<td>Environment</td>
<td>Cheerful</td>
</tr>
<tr>
<td></td>
<td>Elocutery</td>
<td>Playful</td>
</tr>
<tr>
<td></td>
<td>Smart</td>
<td>Happy</td>
</tr>
<tr>
<td></td>
<td>Clever</td>
<td>Energetic</td>
</tr>
<tr>
<td>Green</td>
<td>Vitality, abundance</td>
<td>Natural</td>
</tr>
<tr>
<td></td>
<td>Wealth</td>
<td>Healthy plant</td>
</tr>
<tr>
<td></td>
<td>Prestige</td>
<td>Rich</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Color</th>
<th>Symbolism</th>
<th>Effects/Perception</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
<td>Harmony</td>
<td>Trustworthy</td>
</tr>
<tr>
<td></td>
<td>Authentic</td>
<td>Reliable</td>
</tr>
<tr>
<td></td>
<td>Supportive</td>
<td>Dependable</td>
</tr>
<tr>
<td></td>
<td>Calm</td>
<td>Serene</td>
</tr>
<tr>
<td>Purple</td>
<td>Regal</td>
<td>Luxury</td>
</tr>
<tr>
<td></td>
<td>Majesty</td>
<td>Comfortable</td>
</tr>
<tr>
<td></td>
<td>Mysterious</td>
<td>Feminine</td>
</tr>
<tr>
<td></td>
<td>Regal</td>
<td>Comfortable</td>
</tr>
<tr>
<td>White</td>
<td>Nature</td>
<td>Harmonious</td>
</tr>
<tr>
<td></td>
<td>Clean</td>
<td>Trustworthy</td>
</tr>
<tr>
<td></td>
<td>Fresh</td>
<td>Relaxed</td>
</tr>
<tr>
<td></td>
<td>Neutral</td>
<td>Professional</td>
</tr>
<tr>
<td></td>
<td>Calm</td>
<td>Serene</td>
</tr>
<tr>
<td>Red</td>
<td>Power</td>
<td>Dominant</td>
</tr>
<tr>
<td></td>
<td>Strength</td>
<td>uniforms</td>
</tr>
<tr>
<td></td>
<td>Passionate</td>
<td>Energetic</td>
</tr>
<tr>
<td></td>
<td>Enthusiastic</td>
<td>Comfortable</td>
</tr>
<tr>
<td></td>
<td>Empowering</td>
<td>Mysterious</td>
</tr>
<tr>
<td></td>
<td>Radiant</td>
<td>Optimistic</td>
</tr>
<tr>
<td></td>
<td>Happy</td>
<td>Friendly</td>
</tr>
<tr>
<td></td>
<td>Joyful</td>
<td>Positive</td>
</tr>
<tr>
<td></td>
<td>Cheerful</td>
<td>Content</td>
</tr>
<tr>
<td></td>
<td>Energetic</td>
<td>Effortless</td>
</tr>
<tr>
<td></td>
<td>Excitable</td>
<td>Ambitious</td>
</tr>
<tr>
<td></td>
<td>Bright</td>
<td>Simplicity</td>
</tr>
<tr>
<td></td>
<td>Harmonious</td>
<td>Friendly</td>
</tr>
<tr>
<td></td>
<td>Balanced</td>
<td>Dependable</td>
</tr>
<tr>
<td></td>
<td>Calm</td>
<td>Serene</td>
</tr>
<tr>
<td></td>
<td>Relaxed</td>
<td>Trustworthy</td>
</tr>
<tr>
<td></td>
<td>Fresh</td>
<td>Relaxed</td>
</tr>
</tbody>
</table>

Table 3.1 Color Emotion Guide [12]
The following table contains an analysis of 4 samples of local coffee brands based on color emotions and sorted from dominant colors to non-dominant colors:

<table>
<thead>
<tr>
<th>No.</th>
<th>Brand</th>
<th>Warna</th>
<th>Makna</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Janji Jiwa</td>
<td>● ○</td>
<td>Elegant, mysterious, faith and undoubtable quality.</td>
</tr>
<tr>
<td>2</td>
<td>Kopi Kenangan</td>
<td>○ ● ●</td>
<td>Faith, undoubtable quality, elegant, mysterious, brave, strong and happy.</td>
</tr>
<tr>
<td>3</td>
<td>Tuku</td>
<td>○ ●</td>
<td>Elegant and mysterious.</td>
</tr>
<tr>
<td>4</td>
<td>Fore</td>
<td>○ ○ ●</td>
<td>Faith, undoubtable quality, balance, calm, brave, strong, happy, elegant and mysterious.</td>
</tr>
</tbody>
</table>

After analyzing the packaging design using color emotions now, the packaging design will be analyzed using the theory of perception psychology. Visual communication design is very closely related to the psychology of perception. A visual communication design work including packaging design must be able to affect the target psychologically. Based on a research by David Walter after the target psychology is affected, then the target will take action according to what we want.[13] In the case of the design of this local coffee brand packaging, the packaging becomes a running advertisement. Where the target area is broad and its location is almost unlimited. The majority of the target market for local coffee brand is very broad, they are teenagers to parents. This broad target must be influenced psychologically to become a coffee consumer.

The human sense that most influences psychology is the sense of sight. Then the packaging design must be visually appealing to be a stimulus and influence the psychology of the target market. Compared to a research by Mohede 2018 and Ansari, Ahsan 2019 that packaging has an impact to consumer behaviour, this research focus on how color in packaging take an effect to consumer psychology. Also compared to Casas 2019 that focused on how color impact consumer in buying product apparel this research has case study in Coffee Packaging. The janji jiwa, kopi kenangan, and Tuku packaging designs have simple visuals with minimal colors. These three coffee brands use black as their dominant color. Psychologically this design gives an elegant and mysterious perception. So the target market that dominated by young people is psychologically influenced to consume both the coffee product and the identity that local coffee brand offered.

4. CONCLUSION

An understanding of color psychology and the psychology of perception is very important in building brand image and in delivering messages to target markets. In the target market of local coffee brand, black and white and also simple designs can influence the target market psychology of 17-35 years old to consume their products. An elegant and mysterious identity that is most sought after by this target market. This study explains that a good packaging design can not only sell products but also offer an identity.
REFERENCES


Study of Typography Design as Elements in Developing The Visual City Branding Identity Of Cities in Indonesia

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ABSTRACT

Typography is the study of the types and characters of letters. In addition, typography is also the art of choosing and using letters that are suitable for design needs both through print and digital media. So far, we have used more letters as elements in delivering messages. However, in this study we no longer use existing letters as objects of study, but instead focus on the aspect of letters as the visual identity of a city or region. During this time in designing the visual identity of the city (City Branding), we rarely see the use of distinctive letters in accordance with regional identity. This research using method of Domain Analysis by discussing the elements contained in the logo and typographic design criteria in particular. The implication of this study is to discuss the logotype of the appearance of destination brands in DKI Jakarta and Bandung City. The logotype of the DKI Jakarta and Bandung City logos uses the same typeface, so it does not have a different uniqueness in the appearance of the logo. Building a brand image should use a unique typeface and have differentiation according to values and philosophies.

Keywords: Letters, Visual Identity, City Branding

1. INTRODUCTION

Nowadays, the need for visual identity is very important in the effort to build a brand/image. Tangible and intangible values become important in building a visual identity both for the needs of the company's brand, products, personal, and place. City branding and Brand destination are one of the categories in branding activities that aim to convey a message about a place intended for tourists to come to the destination. A city can be used as a brand, as written in "the principle that cities and regions can be branded" (Kemp et al., 2012, p. 508). In an effort to build and introduce a city or tourist destination, visual identity becomes very important so that the values and advantages of the place can be well informed to the target audience and potential tourists. A good visual identity will make it easier for the target audience to recognize and identify the strengths and messages delivered specifically. Research on city branding was also carried out by Irisi Kasapi and Ariana Cela who discussed 'Destination Branding: A Review of the City Branding Literature' in the Mediterranean Journal of Social Sciences (2017).

This research will focus on the original aspects and differentiation of the cities being studied, such as research conducted by Boban Melovic and Slavica Mitrovic in a journal titled 'City-Brand Building - From City Marketing to City Branding', saying that;
"In order to become sustainable, successful destination (city) brand development must be, first of all, original and different, but convincing (based on physical and emotional characteristics of the destinations) and relevant (directed towards the consumer in an appropriate way) as well."

Several cities and regions in Indonesia have made logos as one of the visual identities in building city branding and brand destinations. The logos displayed by several cities and regions represent the characteristics of each city and region. In the logo, there are two important elements, namely the logo mark and type logo. Almost all logo applications displayed by several cities and regions use visual elements (logo mark) and letters (logo type). The logo mark represents the characteristics of each city or region displayed in an original, unique, simple and distinctive way. Whereas the type logo displays the text of the city name and the name of the region accompanied by a slogan. From the appearance of the logos, the interesting focus is on the use of letters or fonts used in the brand names of cities and regions, the use of the letters shown are still using letters that are general or not unique. Thus, researchers will focus on the discussion of the use of letters / fonts on logos as visual identity of city branding or destination branding.

2. METHOD

This research analyzed using a cultural approach to the design method of Domain Analysis by discussing the elements contained in the logo and typographic design criteria in particular. After that, the results of data analysis will be described as the conclusion of the analysis (Knox and Bickerton, 2003, p. 1001).

3. RESULT AND DISCUSSION

In the marketing aspect, the term brand becomes one of the cornerstones in introducing strengths and brand differentiation to the target. The definition of a brand according to the American Marketing Association (1960), according to which a brand is:

"A name, term, sign, symbol, or design, or a combination of them, intended to identify the goods or services of one seller or group of sellers and to differentiate them from those of competitors" (as cited on Wood, 2000, p. 664; italics added).

Researchers collected visual data related to visual identity especially logos on several city branding logos in Indonesia. This visual logo data collection, aims to make the visual analysis of the city branding logo look more specific. The researcher analyzes the visual data of the logo by using aspects of the criteria in designing the logo. These criteria consist of: 1). Distinctiveness, 2). Legible, 3). Simple, 4). Memorable, 5). Relevance, 6). Timeless, and 7). Easy adaptable to all media. While typography will analyze aspects of readability and legibility aspects. The characteristic aspects of the cultural approach to typography will be analyzed based on the suitability of the letter character and letter characteristics.

3.1. Analysis of the City Branding Logo and Tagline City of DKI Jakarta.

DKI Jakarta is a big city in Indonesia which is the capital of the Republic of Indonesia. DKI Jakarta is the center of business and government in Indonesia. In addition to being a center for business and government, DKI Jakarta has a strong culture of Betawi culture which has a system of cultural values (intangible values) and cultural artifacts (tangible values). DKI Jakarta is also one of the tourist destinations that have tourism
places that have historical values. The following is the analysis of the Jakarta City Branding logo.

<table>
<thead>
<tr>
<th>No</th>
<th>Criteria</th>
<th>Shape/LogoMark</th>
<th>Font/LogoType</th>
<th>ColorLogo</th>
<th>LayoutLogo</th>
<th>CompositionLogo</th>
<th>Conclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Distinctiveness</td>
<td>The shape of the logo comes from the iconic national monument (Monas). This logo is very unique because the shape of the national monument only exists in Jakarta.</td>
<td>The font used is 'Indonesia'. This font is used by the Government of Indonesia in the 'Wonderful Indonesia' Brand Nation tagline. The font does not specifically represent the city of DKI Jakarta</td>
<td>This logo uses 7 colors. Among them; Orange, magenta, purple, blue, green, black and gray.</td>
<td>Horizontal layout style. The layout position with this style focuses the logotype on the left and the logo mark on the right.</td>
<td>The composition of the logo has a solid and balanced impression.</td>
<td>Distinctive and Unique</td>
</tr>
<tr>
<td>2</td>
<td>Legible</td>
<td>The logomark form is quite legible</td>
<td>The Font or logotype on logo is quite readability and legibility</td>
<td>The logo color is quite legible</td>
<td>The logo layout is balance</td>
<td>The composition of the logo has a solid and balanced impression</td>
<td>Legible</td>
</tr>
<tr>
<td>3</td>
<td>Simple</td>
<td>The logomark form is quite simple</td>
<td>Simple, readability and legibility</td>
<td>The logo color is not simple, too much color</td>
<td>The logo layout color is not simple</td>
<td>Logo color composition is quite complex</td>
<td>Not Simple</td>
</tr>
<tr>
<td>4</td>
<td>Memorab le</td>
<td>Logo shape is easy to remember or memorable</td>
<td>Font shape is easy to remember or memorable</td>
<td>The logo color is not memorable</td>
<td>Layout logo is easy to remember or memorable</td>
<td>Composition logo is easy to remember or memorable</td>
<td>Memor able</td>
</tr>
<tr>
<td>5</td>
<td>Relevanc e</td>
<td>The shape of the logo is very relevance</td>
<td>The font of the logo is not relevance</td>
<td>The color of the logo is not relevant</td>
<td>The layout of the logo is very relevant</td>
<td>The composition of the logo is very relevant</td>
<td>Relevance for logo mark, but not relevance for logo type</td>
</tr>
<tr>
<td>6</td>
<td>Timeless</td>
<td>The shape of the logo can be predicted to be long-lived (timeless)</td>
<td>The logotype of the logo can be predicted to be long-lived (timeless)</td>
<td>The color in the logo can be predicted not too long-lived</td>
<td>The layout of the logo can be predicted to be long-lived (timeless)</td>
<td>The composition of the logo can be predicted to be long-lived (timeless)</td>
<td>Timeless</td>
</tr>
</tbody>
</table>
The 'Indonesiana' font type in the Jakarta city branding logo and the Nation Branding Indonesia logo use the same font. One side of the reasons for using the same font in the DKI Jakarta and Wonderful Indonesia logotype and tagline aims to make the tone and manner logo into a visual system. But on the other hand, because Indonesia has a variety of cultures, it will be more specific if the font is made based on the shape taken from the ornaments of the city or destination artifacts of each region.

Table 3.1. City Branding of DKI Jakarta Logo Domain Analysis

<table>
<thead>
<tr>
<th>Domain</th>
<th>Adaptable to all media</th>
<th>The logo form is easily adapted and implemented in all media</th>
<th>The logotype is easily adapted and implemented in all media</th>
<th>The colors in the logo are not easy to adapt and implement in all media because there is a color gradation at the top of the logo</th>
<th>The layout in the logo are not easy to adapt and implement in all media</th>
<th>The composition in the logo are not easy to adapt and implement in all media</th>
<th>Not easy adaptable to all media</th>
</tr>
</thead>
</table>

**Figure 3.1. City Branding Logo of DKI Jakarta**
(Source: https://saveasbrand.com/inilah-city-branding-kota-di-indonesia-untuk-pariwisata/)

**Table 3.1. City Branding of DKI Jakarta Logo Domain Analysis**

**Figure 3.2. Indonesia logo and DKI Jakarta logo brand destination**
(Source: https://jakarnaval.com/)
Table 3.2. City Branding of DKI Jakarta Logotype and Tagline Domain Analysis

<table>
<thead>
<tr>
<th>No</th>
<th>Element of Logo</th>
<th>Readability</th>
<th>Legibility</th>
<th>Conclusion</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Logo Type</td>
<td>Good</td>
<td>Good</td>
<td>Good</td>
</tr>
<tr>
<td>2</td>
<td>Tagline</td>
<td>Not Good</td>
<td>Not Good</td>
<td>Not Good</td>
</tr>
</tbody>
</table>

3.2. Analysis Conclusion of the City Branding Logo and Tagline City of DKI Jakarta.
The conclusion from the analysis of the City Branding logo from DKI Jakarta based on the results of the domain analysis can be concluded that overall the logo is quite good, but the only drawback is the element or letter elements that are not specific enough to represent the identity of the city of Jakarta. Using too much color makes the logo a little difficult to identify. While the use of letters in the logo should use letters that possess distinctive characters according to the identity of the city of Jakarta. The use of letters in the logo type and tagline logos can use a cultural approach both in form, character and letter impression. The logo type on the logo will be more relevant if it uses letters that have the basic shape drawn from the forms of ornamental cultural artifacts in DKI Jakarta. Thus, the type of letter or logo will be more relevant and more aligned with the shape of the logo mark on the appearance of the Jakarta City Branding logo. Because using the type 'Indonesiana' on the DKI Jakarta logo will give the impression that this logo is less specific, less representative of Jakarta's cultural identity. The 'Indonesiana' font has already been used by the Nation Branding Indonesia logo which has the tagline 'Wonderful Indonesia'.

3.3. Analysis of the City Branding Logo and Tagline City of DKI Jakarta.
The visual identity of the Bandung City Branding logo consists of the logo mark, logo type and tagline. Logo Type 'STUNNING BANDUNG' is the brand name identity that is displayed, while the tagline 'WHERE THE WONDERS OF WEST JAVA BEGINS' becomes the appeal of a unique and specific message about the advantages of Bandung. The overall appearance of the logo is quite character and strongly represents the identity of the city of Bandung visually.

Figure 3.3. City Branding Logo of Bandung, West Java, Indonesia
(Source: https://saveasbrand.com/inilah-city-branding-kota-di-indonesia-untuk-pariwisata/)

4. Conclusion
The conclusion from the analysis of the City Branding logo from Bandung based on the results of the domain analysis can be concluded that overall the logo is quite good, but the only drawback is the element or letter elements that are not specific enough to represent the identity of the city of Bandung, it’s similar looks like DKI Jakarta Logo. Using too much color makes the logo a little difficult to identify. While the use of letters in the logo should use letters that possess distinctive characters according to the identity of the city of Bandung. The use of letters in the logo type and tagline logos can use a cultural approach both in form, character and letter impression. The logo type on the logo will be more relevant if it uses letters that have the basic shape drawn from the forms of ornamental cultural artifacts in Bandung. Thus, the type of letter or logo will be more relevant and more aligned with the shape of the logo mark on the appearance of the Jakarta City Branding logo. Because using the type 'Indonesiana' on the Bandung logo will give the impression that this logo is less specific, less representative of Bandung's cultural identity. The 'Indonesiana' font has already been used by the Nation Branding Indonesia logo which has the tagline 'Wonderful Indonesia'.
REFERENCES


Fairy Tale Containers as a Continuous Story Telling Media

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ABSTRACT

Basically, fairy tales is an art of speaking to convey moral values of virtue in local wisdom that are conveyed orally and using the help of the media. Because not everyone has a good capability in speaking verbally, so sometimes a tool is needed as a medium to tell stories. Tin containers as one of material that is not easily recycled to be chosen in an attempt to infuse awareness for children to keep the effort of the environment in a creative way. The purpose of this research is to develop the imaginary potential for any children to know how big the influence of the tools of the tin container in developing the fabled any imaginary primary school student, especially by storytelling. By using the visual language experiment of wimba methods of reading a children's drawing, this research expecting those tin containers could be an alternative educational tools for a storytelling media to develop creativity in a fun way.

Keywords: fairy tale, local wisdom, visual language, continuous art

1. INTRODUCTION

As a multicultural country, Indonesia has abundant traditions and local wisdom values which are needed to be preserved as the negative influences come from outside. The local values can protect the good life of Indonesian people in today’s globalization and information era. Universally, fairy tales have become the most effective communicating media[1]. If the western world refers to an epic narration of the land conqueror - colony land by the kings, literature development in the eastern world influenced by tradition in verbal as a fairy tale to deliver an implied message, including local culture values inside. One way to introduce the values of local wisdom is through the nusantara folklore to elementary school students as an effort to establish noble character, the introduction of norms and ethics as a form of fortification against the negative effects of globalization[2]. The nusantara folklore serves to convey moral teachings (educate), and also entertain, besides that it also functions as a teaching of good moral values, develops the imagination of children, adds insight into children, enhances children's creativity, draws children closer to their parents and instills a sense of empathy for the surrounding environment. Folklore as the art of Storytelling speech that is able to awaken the imagination as a basic for children's creativity and intelligence is
expected to become an intellectual legacy through a touch of innovation and technology[3]. Since childhood, an individual has been infused with the cultural values of his community, so that the concepts have been rooted in his mentality and then difficult to replace with others in a short time[4]. In the context of artifacts as a form of culture, containing cultural values, including the value of function, meaning and symbol. Visual language has been employed from earliest prehistory to the present and are used in almost every human endeavor[5]. The most fundamental aims is to gain a better understanding of how visual language can be naturally classified and how they can be naturally and specified concisely specified. A more applied aim of visual language research is to understand what makes one visual language which better than another and so to develop guidelines for the design of new visual language. The compound ‘folk’ + ‘lore’ appeared in the twentieth century, where ‘lore’ means the ‘act of teaching, instruction, education and lesson’ [6]. Folklore indicates popular culture, ‘the set of customs, legends, proverbs, artistic expressions in general, preserved through oral and visual tradition by a people or population group’ [7].

2. METHOD

Sequential art is a collection of works of art with continuity between one another, both image and story. Sequential art is a proven art (next to each other or close together) Sequential art is formed by using a sequential format so as to bring up a story or purpose[8]. This Fine Language is a way of ‘reading’ pictures, from various images. In the language of the image there are wimbas, in the wimba there is the content of wimba and way of wimba. The content of the wimba is a picture contained in the wimba, and the way the wimba is how the wimba is drawn and can be told. Through the ‘science’ is the original image that is beginning to be understood and retold as teaching materials or materials of scientific art for future studies, about the image of traditions and modern drawings[9].

This research uses experimental methods with a theoretical approach to visual language, where this theory uses a theory called Wimba, Wimba way, connecting technique and grammar of expression. Visual language is a picture or visual creation that tells a story through visual language so that we could read and understand children's pictures, including imaginative messages they gave. The method they use is Space Time Plane (RWD), where space and time are not separated. In this method a story that is poured into the form of images also has a certain order, like language, which uses grammar rules. The image system covers a broad range of meanings of either the visible or the imaginary. The imaging of the data from a story, and perhaps also some representative pictures, is called the wimba. A wimba is divided into two parts, namely the content and the wimba manner (method). For example, Wimbacontent are objects that are drawn, Translating the wimba into a story is done by following the procedures of the expression system (tataungkapan). The expression system has two aspects, namely the inner expression system – a method to translate the wimba and the wimbamanner into single-frame images – and the external expression, which is an image transfer technique[10].
3. RESULT AND DISCUSSION

3.1. Formulation of the Problem:

Storytelling media from time after time experienced a lot of changes. Technology development related to the discovery of industrial papers and printers causes literature production costs a lot affordable make speaking verbally shifts towards writing culture. but the availability of paper raw materials which began to thin out as a result of the increasingly reduced forest land for settlements, plus the emergence of digital technology that carries a new culture into an electronic book (e-book) again changed the way story telling. However, which is interesting to be observed on storytelling is that they always look interesting to children, one of the reason is that fairy tales give them imaginary thoughts for the children, where childhood was known to be a phase full of imagination.

3.2. Research Objectives and Benefits:

Starting to find alternatives story telling media besides books, the choice fell on the used cans biscuit packaging material which was considered unique and had several advantages. The choice of cans material as durable packaging material as well as the effort to reuse and recycle cans packaging becomes something useful. How to recycle non-degradable waste such as used tin containers into useful products such as visual aids education, in the form of sustainable art and design as a fairy tale media on the sides and surface of the can. Packaging and its functions may play a significant role for the amount of food waste in households. Participants with high environmental consciousness waste less food and are more observant of packaging and its role in food waste reduction[11].
The research is using experiment of wimba methods by using an internal (Tata UngkapDalam) and external (Tata UngkapLuar) disclosure system of Space Time Plane (RWD) from a visual language that opens the gate of imagination for children. The aim that the cans container not just in the form of decoration, we apply fairy tales that containing many moral values from local wisdom.

With a 3D shape in the form of a short cylinder measuring \( r = 7 \text{cm} \) \( h = 8 \text{ cm} \) high this tin container is considered to have fulfilled several requirements as educational aids, 1) educational requirements, 2) technical requirements, 3) aesthetic conditions with the following description; educational requirements adapted to the goals and educational programs that encourage students' imagination and creativity, technical requirements in the form of the right shape and size, so didn't cause misconceptions or perceptions, multipurpose, made with materials that are easily obtained or used materials, safe (does not contain elements that can endanger the safety of children) and Easy to use, adding to the child's pleasure to experiment and explore. Aesthetic requirements include an ergonomic shape that is easy for children to carry, size harmony, and attractive color combinations[12].

From several studies related to the utilization of waste materials, not many process materials of packaging cans, and generally only reused as containers with decorative decoration. Through the experiment of visual language this can packaging can be functioned as a media story telling to introduce the values of local wisdom by visual tales. The visual style of Space Time Plane (RWD) that is similar to a child's drawing technique makes it feel familiar and become a special attraction for them. The media not only can entertain but to have value education about the moral of fairy stories who is on the surface cans. Through the media is all the students can learn how to process waste of material that did not easily unraveled into products that come in handy as an effort to concern about the environment.

The new Graphic Design curriculum asserts that designers' decisions have an impact on the planet, and understanding that impact and accepting responsibility for one's actions, contributes to the moral and ethical condition of the educated professional. Topics include investigation of issues of design responsibility, sustainable practices, cultural awareness including equality and tolerance, as well as the application of knowledge in response to the physical, cultural, and social human factors that shape design solutions and impact civic and ecological attitudes. For the profession of graphic design to truly develop an understanding of sustainability, there needs to be a basic philosophy considering the importance of sustainability for graphic design and the environment[13]. This basic philosophy needs to inspire graphic designers to ask, "How can we make this project ecologically friendly so as to minimize or eliminate the impact on the natural environment?" so not just using ecological buzzword. Base on that philosophy, we try to apply them into our project as Fairy Tale Container as a Continuous Story Telling Media that we called "kalengdongeng." What we meant by continuous art or design, especially on a recycling product is an effort to hold an object as long as it takes by changing its shape or changing its function until then ends up in the waste[14]. One of the ways is to divert this tin container waste that it's not only for decorating purposes with no meaning, however, into a more useful as a storytelling media and to become an educational tool to introduce local fairy tales through the fairytale container product.
By applying techniques to draw in Space Time Plane (RWD) or without perspective, many found in a child’s drawing about many stories of various Nusantara tales displayed at the sides of the container. To express fairy stories using Wimba way comes with two kinds of approaches which are the inside expression and external expression. The uniqueness of the internal expression’s way is where every story is expressed and drawn in only one space which is the top of the can. Meanwhile, the sides of the can are expressed by drawing the story in order on the sides of then container frame by frame, almost like a comic. Other than showing how unique the media to tell the tale, this fable can also have a story synopsis paper inside of the can for every choice of fable that is available. This is for making parents or teachers easy to tell the story to the children.

The making process of the container started with a story concept arrangement verbally to visually on the paper, this concept is divided into two which is the top of the container lid and drawn with internal expression technique which will visualize the whole story in one frame including the movement the story characters do on the story, this technique will become the storyline, its just with a visual way and not a verbal way. Meanwhile, the concept to apply to the sides of the container is using an external expression of the connecting technique like a depiction of a visual comic in general, which is lined in order per scene. The depiction of an external expression is similar to a storyboard without a duration. After this visual concept is finished, the next step will be moving the finished visual object on the lid of the container. This process can be done by manually drawing the object directly on the lid starting from outlining and into coloring or finished with help by printing digital media.
The *Wimba* way (a way to draw an object) can be seen on the top of the lid drawn with the internal expression which illustrating the whole story in one frame, we also use child drawing approach with a technique called the flat technique where all objects are seen in the position from above in flat. Including characters and scenes that illustrate movement. Moving objects are shown by multiplying like on Picture 4 on the top of the lid. It is shown that the main character Toba is holding two fishes, however, the idea is that the fish is flopping left and right. As well as the child as a character called Samosir, it looks like there are two-person on the frame but its the way to show that the character moves. Meanwhile, the sides of the container are drawn frame-by-frame like a comic.
4. CONCLUSION

From our focus group discussion (FGD) with Bahasa Indonesia teacher in SDN 01 SawahBaru, fairy tale container product can be used to deliver moral messages and to instill values of virtue to the children through visualization of a verbal fairy tale also to show more continuous art creation like this one. Most kids stated they would prefer the fairy tale container because they liked the colorful visual appearance and they also did not appear with texts which made regular storytelling books boring to them. Based on the exposure above, conclusions can be drawn that attractions are made from this fairy tale container creation is the display of visualization on a tin container media which makes them unique and the way to draw unusual storyline objects (with a Wimba way)

REFERENCES

Affective Domain in Online Learning Lecture Notes

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ABSTRACT

The development of information technology allows learning forms to be carried out in a way that is different from traditional face-to-face classroom. However, there are still many online learning materials that have not consideration of good design elements in the management of learning materials. The research method uses observation and literature studies especially in implementation of multimedia principles and previous research. This publication produces an experimental design and methodology that will be used to measure the effect of features on online learning notes. The aim at this research is to create an online learning model specifically in the affective domain materials.

Keywords: online learning, affective domain, multimedia principles

1. INTRODUCTION

The evolution of digital information technology affects all human aspects and creates a digital network society. Information technology also influences the education sector related to how the knowledge is developed, obtained and disseminated. Online learning is a learning method that use information packages based on digital information technology and communication for learning benefits that can be accessed by students anytime and anywhere. Online learning also can be combined with classroom learning that known as blended learning. The online learning implementation has an impact on learning culture transformation. The students' position is required to be more individual in online learning. The lecturer's (pamong) role that expressed by Ki Hajar Dewantara has shifted its function [1]. A lecturer cannot be directly involved in online learning. In online learning, teacher function more as mediators and facilitators than as knowledge guide. Transfer of values, intellectualism, ethics, responsibility, honesty, and reflective matters is not as easy as face-to-face classroom learning.

In online learning, the lecturer prepares lecture material, then uploads it to a Learning Management System (LMS). Usually lecture material content consists of lecture notes and video lectures. Lecture note content can be in the presentation slides, text documents, and another digital format. The lecture video material generally displays a lecturer that give teaching course. LMS also has a learning evaluation section to test student outcomes. Based on the 2019 Kemenristekdikti's assessment, it was classifying the number of the best Indonesian universities. Generally, the best state universities have implemented online learning. These universities are the Bandung Institute of Technology (lecture.itb.ac.id), Gadjah Mada University (elisa.ugm.ac.id), Bogor Agriculture Institute (lms.ipb.ac.id), the Sepuluh Nopember Institute of Technology (share.its.ac.id) and University of Indonesia (ocw.ui.ac.id).
This research focused on online learning material, especially on lecture note content. Generally lecture notes consist of presentation slides and other digital documents. The observation found that the creation of existing lecture notes still did not optimize design aspects in constructing knowledge for students. The management of text and graphic elements makes the design aspect has an important role in developing lecture note materials. Many lecture note contents do not use the basic principles of good design in its application. The application of design elements such as text, shapes, images, and colors has not been effectively supported by design principles such as composition, contrast, harmony, flow, and alignment. The information conveyed in the lecture note requires reading easiness of information and clarity of student knowledge construction. The use of graphic elements have not been optimally applied to create a good knowledge construction, many graphic elements have only as decorative function. The development of graphic elements can be improved on a higher stage of knowledge construction. This situation can be seen in Figure 1.

Fig. 1. Implementation of visual elements that are not optimal in online learning lecture notes. The application of design elements such as text, shapes, images, and colors has not been effectively supported by design principles such as composition, contrast, harmony, flow, and alignment. Many graphic elements have only as decorative function.

Digital information technology in a digital network society displays information on real-time which creates an immediate effect. Time for one territory can be simultaneously present for another territory. Immediacy is seen from the effect of transition from chronological time (sequences and duration of past, present, and future) towards chronoscopic time (interruption of current-time sequences). The chronological time which is static and related to natural life gives birth to reflective meaning. Reflection relates to contemplation, search for meaning, appreciation and comprehensive consideration. The chronoscopic time is revolutionary and is related to the immediate birth of the reflex meaning. Reflexes are associated with automatic movements, instantaneous responses, thinking without depth [2]. The question arises whether there is still a critical or reflective aspect in online learning? Is it possible to include reflective elements in online learning?
2. METHOD

Observation is one of the oldest and the most fundamental research method approaches. Observation is carried out by collecting impressions of the world using human senses, such as looking and listening. Then it processed systematically for specific purposes related to the observed phenomenon. Another methodology is to use literature review. The concept of the literature review is to use some literature related to the research. The diversity of various literature can strengthen the understanding of the subject area [3]. Observation in this research is to make observations on lecture notes from online learning materials. Several related theories such as Bloom's taxonomy theory and Mayer's multimedia learning theory shape the basis of this literatures review. Researches related to online learning, especially visual aspects are the concern in the literature review.

3. RESULT AND DISCUSSION

Experiment process based on the phenomenological study of the student experience in online learning and the application of related theories and previous studies. An assumption is built that will be implemented into the content features of lecture note material that will be tested:

1. Segmentation: will students learn better if the material of text elements is organized and managed to uses layout aspects that divides segments rather a continuous text material?
2. Multimedia: Will students learn better if learning material is a combination of text and image compared to material that consist of only text elements?

Case studies to be tested are aesthetic course. Experiments will be conducted in mid-lecture. The content of the material to be tested is lecture note content. To understand user experience, a phenomenological study will be conducted. Input from students will be used as a foundation for the application of online learning coupled with the implementation of multimedia principles of the lecture note.

Mayer proposed the multimedia learning theory relating to the student's knowledge construction of a multimedia material. The experiments conducted produced 12 principles of multimedia learning [4]. The principle analyzed in this study relates to the principle of segmentation that students will learn better material that can be controlled by students, rather than running linearly. The difference in this research is the proposed segmentation related to visual aspects and design principles. Segmentation by paying attention to the layout settings of the lecture notes material, the combination of typefaces and the use of colors. The second principle used relate to the principle of multimedia. The principle of multimedia states that students will learn better from material that contains a combination of text and images than text alone. The difference in this study is that the elements of the images and text being tested are related to aspects of design. This research pays attention to design principles such as the principles of hierarchy, legibility, balance, and harmony. Combined elements such as the use of infographic aspects became part of the design of this experiment.

The application of these features of experiments can be seen in Table I. Lecture note materials and evaluation will be uploaded in an LMS and students will access it online.

<table>
<thead>
<tr>
<th>Group type</th>
<th>Use of features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Control group</td>
<td>Content of learning materials that consist of black colored text and white background with no layout settings.</td>
</tr>
<tr>
<td>Experimental group 1</td>
<td>Content of learning materials that consist of black text material and white background with combination of layout settings and type combination of fonts.</td>
</tr>
<tr>
<td>Experimental group 2</td>
<td>Content of teaching materials that consist of black colored text and white background with combination of layout settings, type combination of fonts and color combinations.</td>
</tr>
<tr>
<td>---------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Experimental group 3</td>
<td>Content of learning materials that consist of a combination of images and text that is both black and white backgrounds with combination of layout settings and type combination of fonts. The material displayed via infographic displayed.</td>
</tr>
<tr>
<td>Experimental group 4</td>
<td>Content of learning materials that consist of a combination of images and text that is have color combination and white backgrounds with combination of layout settings and type combination of fonts. The material displayed via infographic displayed and using color combinations.</td>
</tr>
</tbody>
</table>

Previous researches related to visual aspects, especially graphic functions of learning materials. Research related to emotional design in multimedia learning materials was conducted by using a combination of aspects of color and shape, emotional design can facilitate cognitive and learning processes [5]. Research conducted by Richardson et al relates to aspects of color and contrast with online learning design. This relates to the readability of information. This study recommends suitable color choices to optimize the contrast to text and background, use sans serif typefaces, minimize visual complexity, use white space wisely, and apply visual cues sparingly [6]. The aspects of color and shape in these studies are still at the basic level and do not consider design principles of colors such as color psychology, color properties and good color combinations. The experiment proposal of Table I will associate the color elements with the design principles of colors such as color psychology, color properties and good color combinations. Other research relating to the appearance of color in the process of memorizing and the level of trust in e-learning material. Memory is a key goal in the e-learning system and at the same time, trust level in the system becomes important for students to adopt effective e-learning. The results of this study color become a component in the process of memorizing and increasing students' trust [7]. Other research addresses the topic of efficient e-learning by designing color combinations of text and background. This study objective to find the effect of color on students' memories. The findings in this study state that color contrast are an important consideration in e-learning materials [8]. The distinguishing aspect in author's research is the color aspect will be focused on the level of student engagement on online learning. Research conducted by Kumar et al. relating to gender relations and academic success that affect learning outcomes. Emotional design is concerned with integrating color elements, graphics, text, audio, and video in providing positive emotions and online learning. Experiments carried out by displaying three types of material, each of which has a visual difference. Positive design material has the appearance of bright colors, neutral design material has a colorless appearance and negative design material has the appearance of monochrome colors. The experimental results show that female respondents preferred positive designs while male respondents preferred negative designs. Male respondents are more satisfied and motivated by negative designs than female respondents [9]. Another aspect to be analyzed from this research is the subject of research which is a digital generation or generation Z that closely attached to daily information technology effect.

There are still few researches relating to the visualization of information that affect learning, especially individual factors such as learning styles and the enjoyment of the information. Lyra et al. examine the difference between infographic-type content material and material that contains text and image combination. In this study, no difference was found between learning outcomes using infographic material than the other. But students that receive infographic material has a high enjoyment factor and long-term memory [10]. The weakness of this study is that it uses a small sample and also has not done research related to various types of infographics and their complexity. Other research related to the use of interactive infographic
compared to traditional methods of learning mathematics in elementary schools. The results of this experiment found that the use of interactive infographics obtained results that were superior than traditional methods [11]. But this research did not mention what kind of infographic and which mathematical problems were solved by this infographic method. Another infographic research is to compare the differences between the static infographics and animated infographics that are applied through WhatsApp social media. The results of this study found that both types of infographic were equally effective in building the ability to recognize the elements of visual design. But the static type of infographic is stronger in building a visual learning. This is because of the static form so students are easier to do interactivity such as enlarging and reducing certain parts of the image. The display on an animated infographic is a continuous moving image, so students see the material as a continuous form [12]. Limitations of this study are the media used are mobile media that had limited readability display. In addition, this study recommends the need to combine graphic elements with design principles so that it can guide students to pay attention to the material. Clark and Lyons describe the six functions of graphic element communication, namely as a decorative, representative, mnemonic, organizational, relational, transformational and interpretive function. Decorative functions are visual things that provides aesthetic enhancements. Representational functions illustrate the appearance of objects. The organizational function shows a qualitative relationship between contents. Relational functions show quantitative relationships. Transformational functions illustrate changes in space and time. The interpretive function visually displays the concept of an unseen phenomenon [13]. An understanding of the types of knowledge structures and their relationship to the types of graphs will clarify the visual information displayed in online learning materials.

<table>
<thead>
<tr>
<th>Evaluation type</th>
<th>Description</th>
<th>Type of problem</th>
</tr>
</thead>
<tbody>
<tr>
<td>Retention test</td>
<td>Measure the ability to remember important elements of the learning materials that have been delivered</td>
<td>10 multiple-choice questions</td>
</tr>
<tr>
<td>Attitude test</td>
<td>Measuring the ability of students to respond and valuation</td>
<td>10 scale type questions</td>
</tr>
<tr>
<td>Comprehensive transfer test</td>
<td>Measure the ability to classify new examples at a more comprehensive level</td>
<td>1 essay problem</td>
</tr>
<tr>
<td>Troubleshooting transfer test</td>
<td>Measuring students in transferring topics learned in an unknown environmental context to present problem-solving tasks</td>
<td>1 essay problem</td>
</tr>
</tbody>
</table>

Table 2. Evaluation in Affective Domain

Experiments were carried out by comparing two groups of students with a minimum number of 30 peoples [14]. Comparison aims to see how effective the learning process in each group. The control group uses lecture notes with standard features while the experimental group uses certain additional features related to certain multimedia principles. The effectiveness of the results will be measured by evaluating learning in retention tests, transfer tests, and attitude tests. This evaluation relates to the stages of the affective domain outcomes that will be achieved starting from the stages of receiving, responding, assessing, regulating, and characterizing [15]. Retention tests are evaluation that measures the ability to remember important parts of material that have been delivered. Transfer tests are related to the process of understanding the material. Transfer tests can be comprehensive-transfer tests and problem-solving transfer tests. Attitude tests objectives to measure the ability of students to respond and valuation. The evaluation types using evaluations in Table II.

After an evaluation test is performed, each group will take the group's mean value and a standard deviation value is calculated. Successful learning material is effectively characterized by high average scores and low standard deviations. Differences produced by the experimental
and control groups were seen using effect sizes [16]. Calculations can be seen in Figure 2. The effect size values below 0.2 indicate the absence of significant effects by applying a certain feature of the experimental group. The effect sizes value that has a value of 0.5 have a moderate effect, while the effect sizes value that has a value above 0.8 have a strong effect [17].

This publication aims to get input on the effectiveness of lecture notes in online learning, especially for lecture material that is dominant in the affective domain. In-depth discussions related to methodology, application of theory, development of video features, and the types of evaluations that will be used will make this research more developed.

4. CONCLUSION

Good designed principles can be used as a process and strategy in designing online learning materials, especially lecture notes in lectures on the affective domain. The design element can be used as a new pedagogy in digital-based learning by taking into account the interests in the digital generation and considering the transformation of past and present cultures. So that students will get reflective learning.

REFERENCES


The Social Interaction of Millennials in *Real Space* Due To the Development of Information Technology

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ABSTRACT

Human ability to understand the space created to meet their needs, depends on how the interaction between humans and space, how the influence of space or the built environment on attitudes and behavior. The factor of understanding space with its behavior involves deeper matters concerning the behavioral aspects of the user, is how his perception of a space, how the needs of social interaction between users, and how the space understood is formed from the perception of certain senses; a period, period, or long period of time, and how space can be understood also not only as space but is a place that gives a certain sensation to the millennial generation. Communities that originally interacted in real and face-to-face spaces, in the era of information revolution through the internet media can now interact with anyone without limits of space, distance and time, and facilitate and pamper people in meeting their needs without having to interact directly (reality existence) it can change lifestyles that are reflected through the cultural character of community behavior in the Millennial generation that impacts the real space itself.

**Keywords:** Millennial Generation Social Interaction, Space, Information Technology

1. INTRODUCTION

Millenials who are space users can experience changes in character and behavior, both the influence of internal and external factors that result in responses to their environment. One of the most influential factors is the presence of new technology as a new subsystem in modern society that will bring various consequences, other subsystems in the system. Information technology as a subsystem will change the patterns of individual daily activities. The presence of gadgets due to the Internet of Things (IoT) with various Google applications, online shopping, social media, etc., will lead to the emergence of a new agenda as a change in the behavior of activities in space as a means of supporting their daily life. The Character and Behavior that is reflected through the lifestyle of the Millennials has an interesting spatial problem when real space is beginning to be replaced by virtual space. Therefore, space as a place for social interaction Social Space for Millennials has its own form and value.

The development of information technology has created a 'new space' that is artificial and virtual, namely cyberspace. Cyberspace has transferred various human activities (political,
social, economic, cultural, spiritual, sexual) in the 'real world' to various forms of artificial substitution, so that anything that can be done in the real world can now be done in an artificial form in cyberspace. A massive migration of human life seems to be taking place, namely the migration from the 'real universe' to the 'virtual universe', from life in 'real space' to life in 'virtual space'[1].

The amazing social fact is that users of this cyberspace facility penetrate all walks of life and touch all ages and social strata, especially generation of gadgets (millennials), from the center to the remote villages to the farthest reaches of satellites from their providers. Life activities spent on a high acceleration work cycle become a trap in the accelerating rhythm while narrowing the space and time for the journey of spiritual life. Achieving the peak of acceleration on the one hand increased efficiency, effectiveness and comfort, on the other hand is a trigger in narrowing the level of achievement of humanistic spirituality to share space and time to make small talk, reprimand greetings and social interaction. The concept of real presence shifts to space where the concept of imaginary presence becomes dominant as the excesses of the decline in the quality of social interaction and lose layers of humanist tolerance.

2. METHOD

This article using a qualitative approach whose researchers explore real-life, contemporary limited systems (cases) and a variety of limited systems (various cases) through the collection of detailed and in-depth data that involves diverse sources of information or multiple sources of information and report on case descriptions and case themes. This research uses a qualitative approach. Qualitative research is research based on the quality or the quality of the objectives of a study. In general, qualitative research is designed for a very broad object of study and does not use scientific methods as a benchmark. Research is said to use a qualitative approach, as the data needed is not in the form of numbers and analysis uses words without statistical formulas[2].

3. RESULT AND DISCUSSION

According to Lefebvre, space is always social space because space is a social product. To understand space as a social product, it is first important for us to get out of old habits and understanding in understanding space as imagined as a kind of independent material reality or understanding space as self (space in itself). Contrary to the view of space as self-sufficient, Lefebvre uses the concept of production of space, which contains an understanding of space which is fundamentally tied to social reality. For him understanding space as in itself, will never find an adequate epistemological starting point. He asserted that space never existed "like himself", he was socially produced. Before explaining how space becomes social space, Lefebvre divides two types of space namely: absolute space and abstract space.

For Lefebvre, space is vital for social interaction. In this case he also recognizes the importance of life experiences in time and in the social production of space. Regarding the relationship between space and time in that experience he stressed:"They live time, after all; they are in time. Yet all who sees is movements. In nature, time is apprehended within space - in the very heart of space ".

The view of "time in and through space" is very important in understanding the social or "living space". Here Lefebvre focuses on how social space is produced. Social Space is not a "thing" but a set of relations between objects and material products. To explain space as a social product, Lefebvre proposes a triadic dimension of space that shows the spatial production, namely:
First, spatial practice. This concept refers to the dimensions of various practices and activities and social relations. Spatial classification emphasizes aspects of simultaneous activity. In a concrete form, the spatial Practice contains various networks of interaction, communication and various processes of production and exchange in communities that grow in everyday life. Second, the representation of space. Referring to the representation of space in various images and conceptualizations so that something is referred to as space. The representation of space refers to various attempts to verbalize the form of space: language, ideology. Lefebvre gives examples of maps, cartography, signs, information on drawings, mockups including various sciences relating to them such as architecture, urban planning and even social science and geography. Third, representation space. This third dimension is called by Lefebvre as a reversal of the representation of space. Space Representation contains the symbolic dimensions of space. Space Representation establishes an element that does not refer to space itself but to something else outside of space; supernatural power, language, country, principles of masculinity and femininity etc. This dimension of space production is an imaginative dimension that connects space with symbols and meanings such as monuments, artifacts, monuments. In Spatial Practices, social space appears as a chain that connects various networks of activity in which there is also a material dimension of that interaction. In Spatial Representation, linguistic practices are defined linguistically and get demarcation as space. Representation here functions as an organizing scheme or framework for communication and orientation that enables social interaction. In the Representation Room there are various complex experiences. Based on the three dimensions of social production, Lefebvre formulates three characters of space as social products:

1. Perceived space: each space has a perceptive aspect in the sense that it can be accessed by the five senses so as to enable social practice. This is the material element that substitutes space.
2. Conceived space: space cannot be perceived without being understood or accepted in the mind. An understanding of space is always also a production of knowledge.
3. Lived space: the third dimension of space production is the experience of life. This dimension refers to the world as experienced by humans in the practice of daily life. According to him, human life and experience cannot be fully explained by theoretical analysis. There is always a surplus, residue or residue that escapes language or concepts, and often can only be expressed through artistic forms.

3.1. The Millennial Generation’s Social Interaction affects Space

Interaction is an interpersonal exchange where each person shows their behavior in one another in their presence and each behavior influences one another. Thibaut and Kelley put forward the notion of interaction, Interaction is an event affecting each other when two or more people are present together, which then they create an outcome with each other or communicate with each other. Thus, everyone's actions aimed at influencing other individuals occur in each case of interaction. According to Chaplin, Understanding Interaction is a social relationship between several individuals that are natural in nature that individuals influence each other at the same time.

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communicate with each other. Thus, everyone’s actions aimed at influencing other individuals occur in each case of interaction. According to Chaplin, Understanding Interaction is a social relationship between several individuals that are natural in nature that individuals influence each other at the same time.

From the understanding of the interaction above, it can be concluded that the interaction is a reciprocal relationship between two or more people and each person involved in it plays an active role. In the process of interaction not only occurs the relationship between the parties involved, but also influences one another. In every interaction always implies interpersonal communication, and vice versa, every interpersonal communication always contains interaction in it. It is difficult to separate between the two. On this basis, the forms of interaction according to Shaw as follows:

1. **Verbal interaction** is one form of interaction that occurs when two or more people make contact with each other by using articulation tools. The process takes place in the form of conversations with each other.

2. **Physical interaction** is a form of interaction that occurs if there are two or more people who make contact using body language. Examples of these interactions: body position, facial expressions, body movements and eye contact.

3. **Emotional interaction** is a form of interaction that occurs when individuals make contact with one another by pouring out feelings. An example of this interaction: shedding tears as a sign of being sad, emotional or even too happy.

In addition to the three types of interactions above, Nicholas distinguishes forms of interaction based on the number of individuals involved in the process and the patterns of interaction that occur. The forms of interaction are:

1. **Dyadic interaction** is one form of interaction that occurs if there are two people involved in it or more than two people but the direction of interaction occurs only in two directions.

2. **Tryadic interaction** is a form of interaction that occurs if the individuals involved in it are more than two people and the pattern of interaction spreads to all individuals involved.

![Figur 1: Space for Social Interaction](image-url)
3.2. The Millennial Generation in Utilizing Information Technology

The information technology revolution can have social impacts and or radical changes in technical efficiency, easily convinced that these impacts are such that they produce an entirely new form of society. (Information society)

Bell distinguishes the conceptually terms as follows: information means 'data processing in a broad sense'; knowledge means 'an organized set of statements of facts or ideas, presenting reasonable judgments or experimental results, which are sent to others through several communication media in some systematic form' [3]. In practice he often uses the two terms interchangeably when discussing post-industrial society, although often, as we will see, his theory depends on the specific meaning of the term 'knowledge'. 2 John Goldthorpe complained in 1971 of 'the reappearance of historicalism' among social scientists, and he accused Bell directly, 'although historical arguments may not be openly presented or may be totally rejected'. 3 'When national income increases, one discovers, as in the Christian Engel theorem. . . that the proportion of money devoted to food at home begins to fall, and the marginal increase is used first for durable goods (clothing, housing, cars) and then for luxury goods, recreation, and the like. Thus, a third sector, namely personal service, begins to grow: restaurants, hotels, car services, travel, entertainment, sports, when the horizon of people develops and new desires and tastes develop. The development of cyberspace has influenced life[4][5].

The development of cyberspace has influenced social life at various levels. The existence of cyberspace has not only created a very fundamental social change, even by various thinkers said to have led to the extreme conditions of 'social death' (death of the social). Apart from this extreme thinking, the influence of cyberspace on social life is at least visible at three levels: individual, inter-individual and community level[6][7].

Cyberspace is a space without authority, so that everyone can cross the boundaries that he should not cross (boundaries of desire, fantasy, pleasure, passion). However, that does not mean there is no power (power) and hegemony (hegemony) in it. Even though it is a free space of authority, there are still parties who want power, domination and hegemony within it, and other parties that are controlled, controlled and dominated[8].

Millenials will carve out fresh concepts of public cyberspace and use information to empower groups rather than individuals[9]. As the first generation to grow up with mobile digital technology, Millennials expect nonstop interaction with their peers in forms that would have been unimaginable to prior generations of young adults. They will develop new standards for social networking, identifying a clear range of acceptable online attitudes and behaviours[10][11].
4. CONCLUSION

The rapid progress of information technology has resulted in changes in social interactions that occur in real space in millennial generations, this is due to the ease of millennial generation in carrying out their daily activities so that many facilities in real space have been largely replaced in cyberspace through applications. Applications that develop such as to find information on various things through Google, recreation through Youtube, shopping through in-line shopping, service delivery order needs through Grab, go-clean goat service, go-food, and so forth.

Real space which has largely been replaced by virtual space due to the advancement of technology has a different behavioral impact. When Millennials utilize real space when conducting social interactions, all senses will be used directly (talking, staring, listening, feeling, smelling, moving according to the needs of the activity being carried out), cognitive and psychomotor aspects remain balanced. Whereas when millennial generation utilizes virtual space as its activity, only a portion of the five senses that are actively moving (vision and hearing) cognitive aspects are very dominant compared to their psychomotor.

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Shaping Place Identity in Urban Villages with Community Mural

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ABSTRACT

Globalization has caused rapid expansions of cities and increased mobility of culture. In Indonesia, traditional settlement that is used to coexist with nature must face the challenge of modernization. Expansion of modern cities squeezed traditional settlements between commercial complexes and cause formation of segregated settlements, known as urban villages. Poor urban development often causes gentrification, thus producing slum areas and creates social disparity. This paper discusses mural decorations in urban villages of Java Indonesia that have transformed slum areas into iconic places. Decorating urban villages with mural has become a movement across Java for almost a decade. Several urban villages have evolved to become tourist destinations and part of the city’s identity. This research studies the production of place identity through community murals. A Combination of methods will be used in this research. First visual ethnography is used to examine local culture in one urban village of Java Indonesia. Second participatory approach will be used to examine the production process of community mural and to analyze how art can empower a community.

Keywords: Place Identity, Community Mural, Urban Villages, Local Culture, Participatory.

1. INTRODUCTION

Environment shapes society and can gradually shape a distinct culture. In the past, natural environment shape identity of places and cultures. For example: coconut trees had influenced traditional Balinese coastal culture extensively, from crafting utensils to constructing houses. In traditional Balinese culture, people that lived closer to the mountain had a different environment, banana trees are the common plant used in everyday life. Environment shape a culture further, into complex relationship of communities thus every place produce distinct material culture. The simplest way to understand place identity is to examine the people’s environmental preference, everyday activities, occupation and local knowledge [1]. Identity of a place cannot be simply observed in contemporary standpoint, because every social and cultural action carries something from the past, either consciously or unconsciously. Take recipe as example that began with our ancestor’s inspiration to formulate, in a particular place where certain ingredients were abundant. The cooking style and the eating manner that are entangled in place and memory in particular phase of life had been passed across generations. In summary the contemporary is parcel of past time [2]. Identities are not in a fixed state as they are in constant mutation as long as material culture constantly produced and changed across time and space. The physical settings of the environment and the history of a place,
depend on the people’s attitude and respond to the two factors. To understand the people’s attitude it is necessary to examine the cultural history in relation to the physical setting. Specificity of a place is not constructed only by long internalized history, but also by a constellation of social relations, that meets and interweaves in particular locus. In the globalized world, with the increasing mobility of culture, each place is a unique meeting place constructed by a particular global intersection, the area without strict boundaries [3]. The increased mobility of culture also intensifies local imaginaries thus changing the perspective on place identity and heritage. Place identity and heritage is not necessarily looked upon only as monolithic culture that was shaped at a particular period of time, but also sculpted by time and immersed in multiple dimensions. The narrative of a place is shaped by advancement of technology, globalization and community actions. This paper discusses how art, specifically mural art, plays an important role in midst of contemporary urban conditions.

2. METHOD

This research lies in the domain of visual culture, aiming to study and explore the process in narrating communal memories and local values through visual representation, by engaging in community mural project. This research is an in depth study, conducted with combination of interviews, participant observation and focused group discussions. Participatory action research and visual ethnography will be used in several stages. Visual ethnography will be used as a part of the research design to investigate local content in a particular place, specifically to examine: how local content still play a role in communities today, and how it is re-contextualize or represent in current condition?

![Fig.1. visual representation process in shaping place identity](image)

Participatory approach will be used in art experiment as a tool to analyze various creative collaborative models for community mural projects, which involve participation of communities and stakeholders. As reference for this research design, participatory action research will be the main model. Series of programs such as workshops and art projects will be integrated within the participatory action research model.

According to McTaggart, Participatory Action Research (PAR) was developed as a means to improve and inform social, economic and cultural practices [4]. In principle, PAR is a group of activities in which individuals with certain strengths, status or someone who has different influences, collaborate into a context. The action research consists of four stages in each cycle of iteration: Plan, Action, Observe and Reflect. ‘Plan’ is the early stage to identify problems of the research, followed by ‘Act’ which is the implementation of the action research. ‘Observe’ is where researcher conducts a thorough observation of all the activities and process during the
research. ‘Reflect’ is to examine the effect of the action, evaluate and write recommendation. The iteration cycle continue and stops after satisfactory results are achieved [5].

![Kemmis and McTaggart Action Research model](image)

**Fig.3. Kemmis and McTaggart Action Research model**
Source: Burns 2010

To examine level of participation, Arnstein’s ladder is still an important concept for researchers as a guide to understand which stages of participation. Arnstein uses a ladder as analogy to explain participatory stages.

![Arnstein’s Participatory Ladder 1969](image)

**Fig. 2. Arnstein’s Participatory Ladder 1969**
Source: Kindon, Pain and Kesby 2007

On the first and second rung of the ladder ‘Manipulation’ and ‘Therapy’, Arnstein explained that at this stage participation was at the lowest position, when powerholders or facilitators educate to change the attitudes of citizens in order to get public support. The third rung is ‘Informing’, the level of participation is increasing although it is still low. At this stage the facilitator provides one-way information. Information is conveyed to residents but citizens are not given the opportunity to contribute for decision. On the fourth rung is ‘Consultation’, where the powerholders or facilitator gives advice or direction to the residents. Residents are given the opportunity to give their views. Although the views of citizens are heard and obtained through various means, residents are not involved in decision making. On the fifth
rung is ‘Placation’ the placement of citizens into decision making process. Citizens are given
the opportunity to play an active role in forming opinions and ideas but the final decision
remains with the facilitator or the powerholders. On the sixth rung is ‘Partnership’, at this
level two way communication between powerholders and citizens is key factor and citizen
involvement in decision making is encouraged. The seventh rung is ‘Delegated Power’, where
power is delegated to citizens to make decisions. The facilitator establishes joint decisions and
citizens have the authority to ensure accountability. On the eighth rung is ‘Citizen Control’,
where residents have full control in handling all planning, making policies, and managing
programs. Iteration stages and levels of participation will underlie this research design to
examine how residents’ participate in decisions making process and evaluate implementation
at each stage of Participatory Action Research [6].

3. RESULT AND DISCUSSIONS

In the globalized world, cities rise and continue to expand. The rapid expansion of cities
causes problems of social disparity and this occurs throughout the world with a variety of
underlying factors. Expansion of cities bring exciting new things but also baggage of
problems, most of the population today lived in urban area and quality of urban life always
need constant attention. According to Guy Debord, modern urban life that is driven by
capitalism diminishes dimensions of life into a model that is reduced in just two patterns,
work and consumption and Debord seeks to explore new meanings in everyday urban life [7].
While Debord sees spectacle as alienating, Bourriaud saw the art as tool in creating and
reviving relational spaces in social life and proposes the concept of ‘relational aesthetics’; as
art sees human interaction and social context as source of inspiration. Art relate in society by
perceiving, commenting, creating a dialogue and evolving in space and time. Bourriaud sees
artistic activity as a game which the form, pattern and functions always develop, evolve
through time; it relate to social context and it is constantly mutable [8].

In the process of dialogue, art is a symbolic work exchanged in society. Symbolic work in
community produce, reproduce and strengthened collective identity. The process of symbolic
work includes the struggle to create meaning through the experiences of individuals in a
community in reaching a point of realization about their collective structure and their
differences; the process is inter-subjective. Community elements are not just simply produce
but lived and experienced in variety of responses. Symbolic creativity shaped collective
structure by shaping material context of a culture. It speaks of capacity and experience of one
community and the imagined ideals within any group.

3.1. Mural art as a response to urban condition

Murals in the city tell various underlying social and cultural issues. Most of mural
movement expresses environmental, cultural, marginalization issues and other various
concerns about neighborhood. Since 1960 the mural has changed the character of the public
spaces of major cities around the world. The mural fills the corners of the city with themes
that celebrate cultural diversity or various political views. Murals in the United States during
1960s mostly inspired by Civil Rights movement and speak about the equality of rights of
African American and Latin American descent. From 1950s to late 1960s mural themes in the
United States, especially in New York, San Francisco, Chicago and California, were
combination of cultural traditions, myths and local community expressions. These murals are
created by communities and later become art movements that represent community values,
concerns for injustice, reject racism and express collective identity [9]. This community-based mural movement is a social movement in urban areas that encourages diaspora communities to trace back to their cultural roots in an effort to find bonds with their ancient ancestors [10].

3.2. Shaping place identity in urban villages of Java

Mural movement have change urban landscapes in many part of the world. In the corner of cities, murals drive community actions, establish community dialogue, help in enriching local perspective by various means that mural messages can deliver, whether it is provocative persuasive or expressive. During late 1930s to 1945 in Indonesia pre-independence era, mural movement in urban area are provocative calling to all young generation in Indonesia to take part in the struggle for independence. Since 1980s until today most murals in Indonesia consist of critics to the government, speaks of injustice, political contestation, cultural and artistic expressions [11].

For almost a decade after entering the millennium, decorating urban villages with mural have become movements across Java, Indonesia. Several urban villages have evolved to be tourist destinations. The villages decorated with murals have similar characters most of the villages are located in the middle of the city or known as ‘Kampung Kota’ or urban villages. The existence of urban villages in cities across Java Island can be traced from Indonesian post-independence era when Indonesia entered early stage of city development. Since 1980s most of the regions in Java have experienced regional expansion as a result of expanding economic activities. In the past, most settlements were surrounded with rice fields and forest, gradually developing into a city. The villages which has long existed, is now surrounded by modern buildings. In contrast with modern housing and buildings, several urban villages have minimal access to public facilities such as: clean water, security or waste management and residents have to strive for solution by themselves.

Urban villages is often known as a slum area, but several urban villages on the island of Java have succeeded in transforming slum area into creative spaces and become tourist destinations, among others are: Jodipan Village in Malang, Pelangi Village in Semarang, Village Bulak Kenjeran in Surabaya, Kampung Bekelir in Babakan Tangerang, colorful villages in Katulampa Bogor and Kampung Cibunut in Bandung. Creating murals in these villages are not entirely independent effort by residents in the urban villages, because mural projects require thorough planning involving many stakeholders. This mural movement exhibits process of art creation that has a social impact. Creative communities from various regions collaborate and in the process these mural project create bonding experience between individuals and communities, mural bridges personal and communal aspirations. The presence of urban villages decorated with murals also added value to the city and became an inseparable part of the city's identity.

Most visitors don’t stop only for the attractive colors of the village but also for the uniqueness of each village. The village in river banks of Code in Yogyakarta is known for the story of Mangunwijaya an architect who helped building the Code village. To this day his services is still remembered and his face is portrayed in a mural in one of the walls in Code village. Jodipan village in Malang is known for its three-dimensional thematic paintings that are always updated by the artists’ community. Bulak Kenjeran village in Surabaya is known for the uniqueness of local fishermen community. The colorful villages in Katulampa, Bogor are known for its water attractions. The mural in Kampung Bekelir in Babakan Kota Tangerang has an educational theme. Cibunut village in the city of Bandung is known for its
thematic murals about cultural and educational themes. In Kampung Pelangi Semarang the beauty lies in the topography of the village which is located on a hill.

3.3. Participatory Action Research in Community Mural Project

This research is still in progress. It started at 2018 in Kampung Wonosari, Randusari Semarang City, or currently known as Kampung Pelangi or Rainbow Village, and still on going at the time of writing. Kampung Pelangi was chosen as the research locus based on several key factors. Kampung Pelangi is part of the ‘Thematic Village Program’ one of government development program aim to improve the quality of the environment by taking into account factors such as: improving environmental conditions, raising social and economic potential through empowerment programs, enhancing cultural character, local wisdom, and enhancing local characteristics as icon of the region. Although the colors of Kampung Pelangi have succeeded in becoming the new identity of the City of Semarang, other creative efforts are still needed to enrich the value, especially regarding exploration of local culture and its historical context. In this research participatory action research, will be the main approach. Arnstein’s ladder concept will be used as guide to understand the level of participation of residents in community mural projects. Residents are placed in discussion groups. Each resident are given the opportunity to play an active role in expressing ideas. The key factor that will result a success of intervention is when residents begin to increase their degree of participation along the process. The later stage of the research is to further engage two-way communication with residents. Conducive atmosphere of discussions is the key factor that is require in the planning stage.

Borrowing Kemmis and McTaggart iteration cycles, in this research the iteration process will be performed in three cycles. Each cycle of the iteration consists of four stages which involve ideation, collaboration, observation and group discussion. The ideation stage aims to gain residents’ perspective, collect ideas from residents and map ideas into categories. The stage will be followed by collaborative work, where in this stage residents are engaged in hands on art workshop to learn art skills to exchange and produce visual art works. The third stage of iteration is to summarize all the observation process which is performed simultaneously throughout the iteration stage, the observation process is performed by the research team which involves documentation and observation by cross referencing to research indicators checklist. The fourth and last stage is focus group discussion, in this stage all participants share their experiences and insights after being involved in all four stages. The iteration will be repeated in three cycles with similar pattern but each cycle designed for specific research
target. The three cycles will be divided into three clusters. In this particular research, each cycle will be named specifically for the nature of this research scope. The first cluster is to explore ‘Story of Places’, the second cluster is to create ‘Narrative Wall’ and the third cluster is to enhance ‘Local Potential’. The series of workshop carried out in iteration process will differ according to each of participatory research aims and the themes of each cluster will differ according to the uniqueness of the research locus.

4. CONCLUSION

Mural decoration movement that is happening in urban villages in Java is an interesting artistic phenomenon that calls many creative communities to engage and calls students to conduct research but most important it is a call to produce, to organize and to participate in a unique movement through process of shaping identities. It is a process that requires constant re-evaluating of ourselves to understand global challenges. For artistic research it is to examine how art can be a catalyst that sparks creative movement and what are the required models of research, functions of technology in the production of art, and by exploring place history, embracing and re-contextualizing local values. The use of PAR as research model integrated with community-based art projects will show the level of citizen participation and empowerment that can be increased in accordance with the appropriate indicators. In addition, PAR can also show multi-roles for artists and facilitators. This research hypothesis tries to prove not only as a visual initiator but as a catalyst that can ignite the creativity of citizens in a community.

REFERENCES

The Local Wisdom Value of Folklore
In The Indonesian Textbook for Senior High School Student

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ABSTRACT

Nowadays, local wisdom attracts international attention. Local wisdom includes various things about the diversity of values, customs, and culture. The purpose of this study was to determine the value of local wisdom folklore texts in the Indonesian textbook for ten grade senior high school students. The values of local wisdom are elaborated as follows: (1) the religious values (religion), (2) the social values, (3) the moral values, (4) the leadership values, (5) the exemplary/heroic values, (6) the traditional and cultural values, and (7) the devotion value. The object of this study was the Indonesian textbook for ten grade senior high school students- folklore text. The results of the study showed that the Indonesian textbook for senior high school contains local wisdom value. By understanding the local wisdom value it is hoped that students can internalize and take the values from it. The approach used in this research was the critical discourse analysis approach.

Keywords: local wisdom, values, folklore

1. INTRODUCTION

Local wisdom has a variety of terms, including local genius (HG Quaritch Wales), cultural identity or national cultural personality (Haryati Soebadio), local cultural personality (Mundardjito), cultural light/ cerlang budaya (Ayatrohaedi), national identity, cultural identity (Soediman), indigenous knowledge (Semali & Kincheloe). Definitively, local wisdom is interpreted as all forms of knowledge, beliefs, understandings, or insights as well as customs or ethics that guide human behavior in life in the ecological community [1].

Local wisdom or " local genius " is a term introduced by Wales in Ayatrohaedi which means "the sum of the cultural characteristics which the vast majority of people have in common as a result of their experiences in early life " [2]. The Indonesian thesaurus puts the word wisdom in line with virtue, policy, wisdom and scholarship. While the word arif has equality of meanings with: smart, virtuous, bakir, bestari, wise, wise, smart, smart, smart, smart, energetic, smart,
intelligent, smart, and learned [3]. According to Rahyono, local wisdom is human intelligence possessed by certain ethnic groups obtained through the community experience [4]. Naritoom [5] formulates local wisdom with the definition, "Local wisdom is the knowledge that was discovered or acquired by local people through the accumulation of experiences in trials and integrated with the understanding of surrounding nature and culture. Local wisdom is dynamic by the function of created local wisdom and connected to the global situation."

"Local wisdom is part of culture. Local wisdom is traditional culture elements that are deeply rooted in human life and community that are related to human resources, source of culture, economic, security and law. Local wisdom can be viewed as a tradition that is related to farming activities, livestock, build house etc." [6]. Local wisdom are values that are created, developed and maintained within the local community and for its ability to survive and become a guideline of life in society. Local wisdom includes various mechanisms and ways to behave, behave and act as outlined in the social order. Local wisdom is all local intelligences that are transformed into inventions, works and initiatives so that the community can be independent in a changing social climate. Copyright, work and intention are also called culture. Local wisdom has six (6) dimensions, namely: (1) the local knowledge, (2) the local value, (3) the local skills, (4) the local resources, (5) the mechanism of local decision-making, (6) the solidarity of local group [7].

A similar study that has been reviewed is titled "The Value of Local Wisdom in Japanese Folklore (Minwa)". In that research it was explained that the values of local wisdom of a nation can be found among others in the folklore of the nation concerned. There are many values of wisdom in folklore, especially minwa. One of them is the value of returning the favor or ongaaeshi [8]. The research gaps found were that in the research above the folklore that was discussed was only one type (title), whereas in this study the folklore discussed there were various types (title). This means that researchers can compare the values contained in various folklore titles being studied.

The Indonesian Textbooks for High School is one learning material which contains local wisdom content, namely folklore text material. This folklore text material always contains stories or lessons that can be emulated by readers. Because of this reason, it is interested to study the dimensions of local wisdom contained in the folklore text material in the Indonesian Textbooks for High School. The folklore is interpreted as an oral culture of traditional society which is spread in a relatively fixed form, spread among certain collectives over a long period of time using cliché words, and has a role as education media, solace, social protest, and projection latent desires [9]. There are many type of Folklore. They are legends, fables, fables, stories, and many others. In this study, It will be focused on just one type of folklore - saga. A saga is a classic Malay folklore, which has the characteristics of a semi-Malay Indonesian language and, it has a centric palace background, has the characteristics of the magic of its characters, and is fictional.

Wright & Hope [10] provides a very fundamental definition that a textbook is a collection of material that is arranged in detail, sequentially, and contains one particular field of science. In addition, textbooks are also designed with practical principles and are easy to understand (must have a high level of readability). With the insertion of the value of local wisdom in Indonesian textbooks, it will complement the treasures, insights, and knowledge in the Indonesian language field.
2. **METHOD**

The approach used in this research was the critical discourse analysis approach. The method used was the content analysis method. While the data examined was saga texts contained in the Indonesian textbook for ten grade senior high school students. The sampling technique used in this study was *purposive sampling technique*. The *purposive sampling technique* is the technique of determining the sample with certain considerations [11]. There are five saga titles in Indonesian textbook for ten grade senior high school students. They are “Indera Bangsawan”, “Bayan Budiman”, “Bunga Kemuning”, “Tukang Pijit Keliling”, and “Si Miskin”.

3. **RESULTS AND DISCUSSION**

The analysis of data from five saga texts in Indonesian textbook for ten grade senior high school students obtained local wisdom values in the form of religious values, social values, the moral values, and the exemplary/heroic values. The following discussion of local wisdom value can be found in folklore text material.

3.1. **The Local Wisdom Value in the Saga of Indera Bangsawan**

The local wisdom value in the Saga of Indera Bangsawan consists of religious, social, and moral values. The religious value is described in the main figure’s life. Everyone should always hold the principle and believe to AllahSubhanahu wata’ala. This aims to remind us not to be arrogant after success and hopeless when fail. The following is the citation: “Said the Syah Peri’s words who has broken up with his relative, Indera Bangsawan. So he surrendered himself to Allah Subhanahu wata’ala and face the facts strongly.” (Suherli, 2017: 109)

The social value is seen from the figure of the giant grandma who sincerely help Indera Bangsawan. The grandma gives a green house and teaches Indera Bangsawan to take a giant robe. The following is the citation: “Therefore, the giant grandma teaches Indera Bangsawan. Indera Bangsawan is given a green house and taught how to take the giant robe…” (Suherli, 2017: 110)

The moral value is seen from the figures attitude of shyness. The shyness has to be internalized because this will save someone from greediness. The following is the citation: “They are shy if the bad intention of lie is known by the king and his people.” (Suherli, 2017: 110)

3.2. **The local wisdom value in the Saga of Bayan Budiman**

The local wisdom value in the saga of Bayan Budiman consists of religious and dedicative value. The religious value is seen from the figure behavior who is patient while praying. Like the figure of Saudagar Mubarok and his wife that is patient while praying until they have a baby. “Not a long time after praying, Saudagar Mubarok and his wife have a baby boy named Khojan Maimun.” (Suherli, 2017: 120)
The dedicative value is shown by *Si Burung Bayan* who saves his wife. His wife almost fallen out on cheating with the prince. Bayan is willing to be the story teller to his king’s wife so that she will not go away, and she saves from cheating. “The wise Bayan does not only save himself but also save his king’s wife to be loyal to her husband. He can also save the name of his king and his family”.

3.3. The local wisdom in the Saga of Bunga Kemuning

The local wisdom values shown from the attitude of putri kuning are humble, independent, and friendly. Even though Putrid Kuning was so beautiful, she was independent and kind. She was an obedient girl and loves to help everyone. “even though their beauty was almost similar, the last child Putri Kuning was a little bit different. She was independent and kind. She was cheerful and smile friendly to everyone. She likes to go and play with her caregiver than her sisters.” (Suherli, 2017: 117)

The exemplary/heroic value is shown from Putri Kuning’s attitude who is always clean the garden. Although she is a princess, she is so kind-hearted. She is not shy to do all house work (palace).

“Putri Kuning take the broom and start to clean the garden. She fell the dry leaves, lift the weeds, and cut the branches neatly. At first the caregiver forbade her, but Putri Kuning persistently do it.” (Suherli, 2017: 117)

3.4. The Local Wisdom Value in the Saga of Tukang Pijit Keliling

The national value is shown in the saga of *Tukang Pijit Keliling*. The integrity and sincerity is the social value that is almost faded. Therefore, the social value is shown in the saga of *Tukang Pijit Keliling*. Integrity and sincerity is the social value that is almost faded. Therefore, this behavior must be always fostered by everyone. Like done by Darko, if there is someone needs him he will immediately help the person sincerely.

“And if there is someone dead, Darko often helps the gravediggers even though only takes water from well so that the soil is easily dug.” (Suherli, 2017: 135)

3.5. The Local Wisdom Value in Saga of Si Miskin

The social value is shown from the king’s attitude who safe the poor from people’s tantrum. The king then drove the people out so that they will not persecute the poor. The king’s order, “what’s out there?” and people say “my lord, people throw the poor”. So the king ordered, “Drive the poor away!” So he is driven out until he is arrived in the beach. People go back to the palace.

From the finding above, it is explained that the local wisdom value contained in the text if folklore in the material book of tenth graders of senior high school consist of religious, moral, social, and heroic values. All the values is relevant with nowadays life where the values implemented will give the benefits for youth generation. Therefore, it is appropriate of the material book of Indonesian Language is inserted by the local wisdom value. In line with the study of Martawijayastates that the student's physics book based on local wisdom occupies a strategic
position in learning to improve the character and completeness of student learning [12]. Next, Sudiana, I Made & Sudirgayasa, I Gede stated that there are many Balinese local wisdoms that can be integrated in elementary school education and a draft textbook arranged quite well so it is feasible to apply [13]. If compared, so subject of this study is different with the study conducted by Purnomowulan, et al. seen from the subject. In this study the subject is senior high school students while in Purnomowulan’s study the subject is the foreign speaker. Therefore, the material scope is also different. This study the material scope is the Indonesian language book of folklore material while in the Purnomowulan’s the scope is in the material of Indonesian language generally [14].

4. CONCLUSION

The folklore text in the Indonesian textbook for ten grade senior high school students has fulfilled the criteria of local wisdom value. This needs to be kept up and for the improvement of education Indonesia. By understanding the local wisdom value it is hoped that students can internalize and take the values from it. It is crucial as the local wisdom a value nowadays is crushed with the western negative value.

REFERENCES

Time Categorising Representation in Javanese Culture through *Jampe-Jampe Patemon* Manuscript

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ABSTRACT

One of the ancestral heritage that exists in the island of Java, yet can still be applied universally without perceiving race, religion nor other differences, is the usage of Primbon. The script titled *Jampe-Jampe Patemon: Kalahiran* will be used as an object of research as it encompasses the teachings and important advice concerning primbon and religiosity. Therefore, the purpose of this research is to reveal the time categories in general and specific way; in *Jampe-jampe Patemon: Kalahiran* manuscript with the Javanese religious values perspective, relating to primbon. This study uses qualitative method in comprehending the contents of the text and theory of representation by Stuart Hall. This research will be able to provide newfound knowledge and insight for the general public, specifically from the Javanese religious point of view. The results of the research conclude that the time zone in the *Jampe-Jampe Patemon: Kalahiran* manuscript is divided into 6 (six) parts. Those are laho-jahal, ngitarad, jiki, rih, ben, and ihrak. The conclusion of the research is that Javanese people still believe in primbon (including time primbon) that is still relevant and working by now, how it is important to have the ancestors’ teachings and advice through analysing *Jampe-Jampe Patemon* text.

Keywords: Primbon; Jampe-Jampe Patemon; Time Categorising; Javanese; Religiosity.

1. INTRODUCTION

Religiosity is the most important thing in human life. The mutual acculturation between Islam and Javanese culture is clearly seen by accommodating each other's interests [1]. Javanese culture is not massively eroded due to the presence of Islam. Javanese culture provides a platform for Islamic religion to interact with filtrations based on the teachings of kejawen. So, the end result is Kejawen teachings with Islamic shades.

One of the Kejawen teachings with Islamic shades and being the most powerful thing that happened in the past is primbon. Javanese people is famous for its primbon passed through generations. However, ‘outdated’ mindset of primbon must be put aside so society will be able to benefit from newfound knowledge from this research. Javanese society is famous for its primbon which is hereditary inherited from ancestors to posterity. For examples are the birth primbon, weton (pon, pahing, legi, wage and kliwon) and so on,- while the primbon about the time laho-jahal, ngitarad, jiki, rih, ben, and ihrak are very rarely known by Javanese society especially by people now days.
One of Javanese literary works resulting from written culture is the text. "The text is a concrete object that can be seen or held" [2]. This research uses a text in the Javanese script entitled Jampe-Jampe Patemon: Kalahiran (hereinafter referred to as JJP). JJP manuscript which became the collection of National Library of Indonesia is a copy of crumbling and undetected kropak (book made of palm leaves or also called lontar, especially in Java). It contains religious teachings that believed and used as guidance by Javanese-Muslim society in the past. In these teachings there are also a division of time that is unknown yet to the public universally.

The literature review on primbon is reviewed by Yulianti. This study aims to describe the state of Serat Primbon manuscripts accompanied by transliteration, text editing, making translations, describing the signs of death contained in Serat Primbon, and describing behavior towards death contained on Serat Primbon. This research was conducted using descriptive method with philological research methods. The data of this research are in the form of Serat Primbon text which contains information about the signs of death starting from three years before dying until one day before death and behavior towards death [3].

The research conducted by Yulianti looked at the signs that occur in humans near death. This is absolutely related to time. If we draw the line back further in fact to avoid bad things, which will happen to humans, we also need to learn good and bad days so as not to produce something that is not desirable. The time categorization in general is already exists in the common primbons that circulate in the palace community and its surroundings. In this study, novelty is present in the data source, namely the coastal primbon which will produce an unusual time categorization.

Until now, research or writing that specifically examines the religious elements contained in the JJP text has not been found. Therefore, this research is a breakthrough for Javanese literary works towards JJP manuscripts, especially contributing new information in a religious perspective and the time categorization that is not available on another previous research. This research can be interpreted and applied in life as a unifying nation. The ‘outdated’ mindset about the primbon must be set aside so that with this research people can gain benefit from new knowledge contributions.

Knowledge about time is not only limited to the days-nights, now-later, or now-tomorrow. Among the generally known times there seems to be more complex divisions of time that people must learn to contribute to new knowledge or even avoid undesirable things. By those description, this research problem is how’s the time division of past Javanese society contained in the Jampe-Jampe Patemon text? According to the writer, that problem can be solved by using the theory of representation.

2. METHOD

Given that the text comes from a copy of kropak-kropak currently unknown to its existence, the researcher makes the manuscript as a single script / codex unicus. After all of the philology steps are done, it is used the analytical methods through Theory of Representative by Stuart Hall. Representation means using language to represent or to say something meaningful about the world meaningfully. According to Stuart Hall, it is an essential part of the process of production and exchange of meaning between members of a culture. [4]
Sentence by sentence are highlighted carefully, finding data contained of time in Javanese. Interpretative reading is also used to find the real meaning or the background reason why or how the JJP text categorizes those time.

According to Patton quoted in the book "popular fiction: Theory and Methods Study", "No consensus exists about how to classify the varieties of qualitative research (there is no agreement on how to classify various types of qualitative research)" [5]. From this statement, it can be interpreted that this qualitative research could use any approach as long as the approach is justified in the study. [6]

Data were collected through in-depth literature study from JJP text and some support documents. Data that found in text are analyzed by the closets meaning from another correlative data from primbon which used regularly by now.

3. RESULT AND DISCUSSION

When it comes to time, Javanese society is famous for its Pancawara calendar. Wage (ꦮꦒ), kliwon (ꦺꦮꦴꦤ꧀), pon (ꦺꦥꦴꦤ꧀), legi (ꦊꦒꦶ), and pahing (ꦥꦲꦶꦢ꧀) are members of the Pancawara calendar which means one week consisting of five days, in Javanese culture. Besides, Japanese culture also has a date to determine the fortune of someone which is similar to Pancawara. This calendar system is called rokuyou (六 曜). In accordance with its name which is rooted from the kanji characters "六" (roku) means "six", rokuyou consists of six days, namely senshou (先 勝), tomobiki (友 引), senbu (先 負), butsumetsu (仏 滅), taian (大安 ), and shakkou (赤 口). This Japanese calendar is totally different from Meiji’s Era. When at Meiji’s Era (1872 M) the government decide to move to masehi (Islamic) calendar. [7]

As a result, research has reported that in the discovery of the time division, different from the division of time in Java in general (Pancawara), according to Jampe-Jampe Patemon: Kalairan manuscript, time is divided into 6 time: laho or jahal, ngitarad, jiki, rih or marih, ben, and ihrak. This time used as sign and barrier by the Javanes e people in the past, whether they wanted to war or just went selling something. This kind of time are rarely found in common Javanese society.

Laho-jahal is a time categorized as a bad time. As written in the text JJP, “Lamon dina Sabtu esuke, jahal arane ala sebarang gawe” means, the next Saturday (including) jahal means all work is bad (source: JJP page 2), so it is not recommended to practice or do things that are in good faith. That is, good value work should not be done at that time because in the end the result may be bad. According to Javanese dictionary, Laho-jahal comes from the word ‘laha’, means needy or poor. It is also mean ‘barrier’ (as a net that is used by fisherman across the sea). From that basic word, it shows us that ‘laha’ word itself has bad meaning. It is bad because Javanese people believe that people who lived inside the barrier will not be able to be freed. Javanese people in the past named an event or time as equivalent as its feature to warn their environment.

According to Kitab Primbon Betaljemur Adammakna, Saturday is known is dalaning pati—‘ways lead to death’. Javanese people’s belief about balance in life is also shown when they categorized division of time. Saturday which followed by pon, one of the pasaran time of the Javanese time unit, is known as a bad time. There is no explanation about that statement, but Javanese people believed and tried to avoid that bad day when it comes to doing big
activity, such as working, moving, or going to war. On the next level of badness, Saturday which followed by kliwon, another Javanese time unit, is labeled as worse time. Nothing can be done except staying at home, or doing activity that is too far from home. [8]

As captured from JJP, “…anging lunga perang rahayu waktu magerib, ngitarad. Abecik lunga aperang utawa akokona apa ya nyelina tur salamet”, means “…but (if you’re) going to war at dusk (it’s already including) ngitarad. Whether for battle or (used to) ordering (any) work is sure to arrive and survive. (source: JJP, page 2).

Ngitarad is a time that is categorized as a good time or has good properties. Bad work may end up being a good job. So at this time it is recommended to do various things. Ngitarad comes from the word ‘tara’, means days in between; good days to do ‘tapa’ (isolate oneself, meditate). Javanese people in the past named this time as that since they done research at first. They done the ‘tapa’ thing repeatedly to prove it then seen what just happened to their life.

Jiki is a good time when used for activities. Any work is permitted and blessed by God. “Kang aran waktu salih iku jiki, arane sakehe panggage iku abecik”. Jiki comes from the word ‘jikik or jukuk’, means taking something to bring; various things, get something good. As we know, God will give his blessing whenever, wherever we done something good in life. In this JJP text are also described as that. “...Lamon ala gawe aperang waktu jiki iku Allah menang.” (source: JJP, 5) The so-called good time is jiki, meaning that all work is good, but bad for war. At that jiki God won. (source: JJP, page 5)

The time of rih / marih is a very bad time. Unfortunate things can happen at that time so it should not be used for anything this time. Rih/marih comes from the word ‘mari’ means finish; done; complete. ‘Finish’ in life means to ‘die’. Javanese people in the past conclude that anything done in that time will conduce bad ending. As quoted from JJP page 39 “marih arane ala iku na’as” means, Marih means bad, that's unlucky.

Primbon Betaljemur Adammakna were also published about the provisions for going to war. Each day is having different bad times. Those bad times are called na’as, which must be avoided to avoid bad luck. Javanese people never told their descendants to be clever or to be rich. They always advised about having luckiness and safeness. Deep inside their minds, they believed that people who were born having luck and blessing will be safe no matter how the condition is. So, in order to make their descendants safe, they will avoid any bad time to do something such as work, move, and war.

Ben time is a bad time. This time should be avoided. Ben is one of ‘dialect’ that is very famous in East Java means ‘let it be’ or ‘never mind’ (something that shows abandon). We all know if doing things ended by abandon is vain and useless. In order to avoid doing meaningless thing and wasting time, Javanese people in the past warned their environment as that. “ana pon ing dina Jumuat awal ing waktu ben arane kira-kirane ebar pasar ihrak.” Quoted from JJP page 6, means “as for the Friday, early morning is called ben, (and) approximately after noon (after the market closed) is bad (too).

Written down on Kitab Betaljemur Adammakna, on Friday those are two na’as time. Those are from 8 AM to 9 AM; and 1PM to 2PM. It’s correlated that those different primbon are having the same idea and calculation about na’as day.

The last one is ihrak, it is a bad time. Categorized as a bad time because the position of time is considered ‘sapit’ or wedged. Ihrak comes from the word ‘irat’ means cut into pieces; tinny thorn; ripped. Javanese people in the past will never let their beloved people being cut into pieces, whether through their job, their life, including their heart. They will always give warning each other. The wedged position is also an explanation to be avoided because someone who lived in that position will not be able doing anything.
“Kang kaping pat ihrak arane sapit, ala arane.” means, the fourth name is ihrak, meaning people being pinched, it means bad. (source: JJP, page 6). The position of meaningful things are also calculated. Let's see how Chinese people talking about ‘Feng Shui’, whenever they try to build a house, or even just their talking position when they want to do presentation.  

Feng shui (風水) is an ancient topography from China that believes how humans and heaven (astronomy), and earth (geography) can live in harmony to help improve life. "Don't choose a house or shop that is located in the middle, it will be heavy (abot mikul) and not shiny!" Based on the rules of feng shui, there is no such standard. Based on feng shui, the middle position is actually needed if the ‘soil’ energy is weak. So, if we talk about it from the feng shui angle, there is no assumption that the house located in the middle is not good because of mikul. If the smaller building is flanked by bigger and taller buildings, this is not feng shui-friendly, because it is categorized as "pinched". [9]

Primbon’s authors are generally unknown. Most of the names posted on the title page or at the beginning of a primbon book are generally collector of them. The content of primbon is a variety of knowledge related to daily needs for the purpose of obtaining salvation [10].

Broadly speaking the primbon contains problems related to birth, marriage, death, and as something related to human relationships with nature [11], including about the disease and its treatment. Therefore, in the primbon were found instructions for getting health with medication and recipes.

The ancestors of the Javanese believe that the 'sign' has a great influence in everything, from health, fortune, misfortune and influence to human nature, and the way of human life. Some opinions claim primbon is an ancestral heritage that has nothing to do with religion, pure cultural heritage so it can run side to side with anything, anywhere and anytime.  

Return to the ‘time’ realm, there is a group called Extreme Realism, which states that time is a universal absolute autonomous reality, has no intrinsic unity, but only shows pure sequences. This spiritual view developed among ancient Indian philosophers such as the Jaina, Nyaya and Vaiseshika around 500 BC. They claim that time is the real nonmaterial substance. The substance of unitary-ism is limited, eternal, non-existent and undivided. At that time only one was accommodating and absorbing everything. In addition there is an empirical time that allows for changes. Empirical time by human conventions is laid on that real time. This view was shared by ancient Indonesian people, where primbon appeared. [12]

The religion is the most valuable human possession. In this case, it can be said that religion is one aspect that distinguishes human from animals and other aspects of culture. Religion is an authoritative power and has the ability to shape society and culture. Society and culture is also a container in the formation of religion.

Religion comes from the word re eligere or religare. Re-eligere means to do things thoroughly repeatedly, while religare means to re-establish or unite. Religion relates to the personal bizarre and occult things. This certainly causes the truth about things that contain religious elements is difficult to define. Religion is generally given by God through revelation. Global religiousness, religious motivation, and religious coping might positively or negatively influence affects, cognitions, and behaviors. Specifically, it appeared that global religiousness, intrinsic religious motivation, and positive religious coping might be related to adaptive psychological implications, while extrinsic religious motivation and negative religious coping might be related or unrelated to maladaptive psychological implications. [13]

Religion is generally used as a benchmark in the role of religion, its influence for society, its relation with ethics or morality. In this respect, the most prominent and important aspect is religion in the role of religion or in seeking salvation.
One way to pursue safety is to pay attention to time. Time is considered to have its properties respectively, so that the properties need to be understood and made an activity can run as desired. The ancestors of the Javanese people believed in the power of the Almighty beyond the power of man himself. The power is capable of mastering the fate of human life. This fate can be determined by the day of birth, the day of marriage, the day of building a house, or the day at the start of an activity. Any fate is marked and recorded. In ancient times, that noted it is the parents who always pay attention to the signs of an event and its impact. It is often called "niteni". This niteni work is based on maca ing waskitha, which means reading events from phenomena or signs (nature) that have occurred as a guide to understanding every event that will happen next. These memories are then recorded as people begin to recognize writing. Records of natural phenomena whose patterns have been tested repeatedly empirically, then arranged into a dating system. Records that are believed to have been verified are then recorded, titled primbon. For example in the calculation of marriage. Both city and village families use calculations based on date of birth to determine when the wedding is done. It has also been described clearly by H.A. van Hien. [14]

As the above explanation, these six categories of time are more or less just dividing the time into two big parts of good and bad. The level of good and bad is not clearly visible. It's just that this division of time is considered important by the people of the past to give birth to this primbon text. In addition, it can be expected that all work and deeds need to be considered with due regard to good times and bad times so that the end result does not deviate from the initial intentions of a job or activity.

Time that falls into a good category is referred to "sangat / sa'at" time in Javanese terms. According to the tradition that is still practiced by the Javanese people, sangat time is divided into 3. The first is Sangat Rasul based on the great apostolic event; Sangat Agung that is a good time to plan (marriage, circumcision, proposal, etc.), negotiate and dialogue; and Sangat Urip is a good time to travel, work, war or just leaving the house. Whereas time which is included in the bad category is called "na'as / nahas" time in Javanese terms. [8]

Reference to previous research is that the background of time is considered to have caused the occurrence of human safety cases in the past so to avoid obstacles it is necessary to consider the right time. Thus, if the reader believes and applies these thoughts in daily life, it is believed to be able to avoid accidents or unexpected things [15].

4. CONCLUSION

The reader can understand that in addition to the primbon days, dates, months and years it turns out that the Javanese past also studied and applied the time primbon (which is shorter than the day). According to JJP text, time is divided into 6 time: laho or jahal, ngitarad, jiki, rih or marih, ben, and ihrak. This time used as sign and barrier by the Javanese people in the past. Therefore, this time division is important to be studied by the society today, in addition to preserving the ancestral heritage, the community can also apply it as a consideration in doing an activity. Since the Jampe-Jampe Patemon text is older than 1 century, the text's content cannot be perfectly conveyed because of the corruption of the text (the text copier cannot read the original text or the passage because of the broken part). The time category as mentioned earlier is absolutely related to the harmony of life which includes the concept of balance, the concept of order, and the concept of harmony for Javanese society. By exploring the categorization of time in the text, this research contributes to new knowledge for the public so that it can inspire future societies to do more of this kind of research which is still relatable by now.
REFERENCES


Life Cycle Sasmita in Raden Sulam Text as Javanese Ancestral Heritage

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ABSTRACT

Raden Sulam (RS) text is a text that tells about the journey of the main character named Raden Purbaningrat to study the science of religion. The story is framed with romance and war stories. RS text is one of the classical Javanese literature works that contains many elements of Javanese religion, one of them is sasmita. This study discusses the link between sasmita and life cycle in Javanese culture that contained in RS text. The purpose of this study is to outline the link between sasmita and the life cycle in the RS text. The method used in this study is hermeneutics using the antroporeligio literary perspective. The hermeneutics method is used to describe as well as analyze the results obtained from the analysis as it is. The result of this research is the life cycle of sasmita that describes the phases of the birth of human inner consciousness until the separation of the soul and its attachment. These phases are used by Javanese people to understand various things that are around them not as an individual, but as unity. This study is one of cultural heritage and also can be a reference in future research for personal and others.

Keywords: Javanese classical text, Sasmita, Life cycle, Sign

1. INTRODUCTION

RS text is one of the 17th-century classical literary works dominated by religious concepts, such as sasmita. Etymologically, sasmita means 'sign' or 'symbol' [1]. According to Sumodiningrat & Wulandari, sasmita can also be defined as a form of information that is symbolic [2]. Previous research that discusses sasmita is a journal article written by Dwi Bambang Putut Setyadi in 2010 with the title “Tembang Macapat Discourse as the Revealing Cognition System and Local Ethnic Wisdom of Java.” The article discusses the sasmita contained in three tembang macapat, which are Tripama, Wulangreh, and Kalatidha. This study is a linguistic and literary study using discourse analysis method. The results of the study are three main points. First, structure and characteristics of discourse Tripama, Wulangreh, and Kalatidha. Second, sasmita that appears is in form of two things 1) a request to children and grandchildren to have good behavior and to abandon bad behavior; 2) maintaining the relationship between human beings with other people, environment, and God in daily life of Javanese ethnic. Third, macapat discourse reveals the ethnic cognition system of Java and local wisdom of ethnic Javanese [3].

The RS text is a classical Javanese literary work written in macapat (classic Javanese poetry) form. The RS text is composed of 22 pupuh (corresponding to chapter in prose works). In general pupuh-pupuh that written using a specific metrum (rules that related to the
composition of the verse). *Metrum* that contained in the *RS* text is the form of *sasmita*. *Sasmita* can be used to describe the life cycle of the main character named Raden Jaka Sulam in *RS* text (in the text, he is more commonly referred to as Purbaningrat).

Previous research about life cycle is a journal article written by Sudhir Kakar in 1968 with title “The Human Life Cycle: The Traditional Hindu View and The Psychology of Erik Erikson.” This study is a psychology study using comparison method. In this journal, he states that life cycle is a link in the chain of generations. There are two points result in this research regarding the human life cycle. First, the Hindu view life cycle as something religious while Erikson’s is clinical and developmental. Second, the Hindu theory is about combination of traits from previous life considering the psycho-social development of individual and ignores Erikson’s first three stages [4].

As for the life cycle contained in *RS* text is a series event of Purbaningrat's inner consciousness journey start from the birth of his inner consciousness until the separation of soul and its attachment.

2. **METHOD**

The method used in this assessment is hermeneutics. Hermeneutics is a method used to study literature that has connection with religion. In the literature field, hermeneutics can be aligned with interpretation, because initially, hermeneutics used to interpret the scriptures [5]. The analysis of this study used the antroporeligio (religious-anthropology) approaches. Those approaches are considered suitable for this study because this study discusses *sasmita* and life cycle in Javanese society through the perspective of anthropology and religion. The work steps are undertaken in this research consist of several stages. First, filter the data in the form of *pada*. Second, analyze each data. Third, interpret data based on religious and anthropology perspectives.

3. **RESULT AND DISCUSSION**

*Macapat* in Javanese culture also has a philosophical meaning related to human life cycle start from birth to death. According to Supadjar [6] the order of *metrum macapat* that describes the life cycle are *mijil*, *sinom*, *durma*, *asmaradana*, *kinanthi*, *gambuh*, *pangkur*, *pocung*. The depiction of life cycle in each metrum is represented by major events in life, along with its depiction. *Mijil* in the life cycle is a representation of birth phase. *Sinom* in *macapat* connotes in youth period. *Durma* also portrays the youth period, but the youth described is link to those things that are unstable and susceptible to all bad things, such as irritability, quarreling, and contentment. *Asmaradana* illustrates the time when humans are in a phase of falling in love. *Kinanthi* connotes in marriage which is a phase of union between two different people that filled with compassion and love. *Dhandhanggula* is a picture of wise acts, because it feels old and experienced. *Gambuh* in the life cycle describes the mature age that can meet and adjust the needs of the inner and body, the community, and God. *Pangkur* connotes in the elderly and the time where human has put aside worldly things. *Pocung* or *pucung* describes the time of death, when humans reach this period the human relationship with the world has been cut off.

The order of the *metrum macapat* based on Supadjar's opinion becomes a reference to the life cycle picture in Javanese society. The analysis of life cycle that contained in *RS* text is done by looking at the *metrum* and comparing it sequences in the *RS* text with a general sequence based on Supadjar's opinion. As for, the order of life cycle contained in the *RS* text consists of,
asmadana, pangkur, sinom, dhandhanggula, mijil, pucung, durma, kinanthi, gambuh, and megruh. The detail of life cycle analysis in RS text can be seen in the comparison table below.

<table>
<thead>
<tr>
<th>Table 1 Comparing Life Cycle in Supadjar and The RS Text</th>
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<tr>
<td>Tembang</td>
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<tr>
<td><strong>Mijil</strong></td>
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<td><strong>Sinom</strong></td>
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<td><strong>Durma</strong></td>
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<td><strong>Asmaradana</strong></td>
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<td><strong>Kinanthi</strong></td>
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<td><strong>Dhandhanggula</strong></td>
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<td><strong>Gambuh</strong></td>
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<td><strong>Pangkur</strong></td>
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<td><strong>Pucung</strong></td>
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<td><strong>Megtruh</strong></td>
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3.1 The inner consciousness phase

Koentjaraningrat in one of his article called Javanese Term of God and Supernatural Beings and The Idea of Power, state that Yasadipura I (the court poem), in his text with title serat cabolek propose that Javanese people to let their inner spiritual life to the values and ideals of Javanese culture, which is the search for spiritual purification and perfection as well as the attainment in the divine unity [7].

The definition of consciousness its self can be denoted as sensation, perception, memory, imagination, thought, emotion, desire, will [8]. It can be said that consciousness is something that wide and religiously can also be interpret as inner emotion. Hence, the inner consciousness can synchronize as the inner spiritual.

As the Koentjaraningrat’s said above, it is a proof that Javanese people in their culture are encouraged to have desire in searching for each inner consciousness, which means the born of inner consciousness. In RS text we can see that from story part that describe this phase as below.

Metrum asmaradana in RS text tells about Purbaningrat demanded by his father, King Prabu Purbakusuma to marry and ascend the throne to become King in Bandaradzim. However, Purbaningrat felt that he had not been able to be a great king for his country, so he asked his father for permission to go to Yalkah, because he wanted to study science of religion. Prabu Purbakusuma who heard his son’s wish, gave his son permission [9]. Major events on metrum asmaradana is in form of Purbaningrat who asked permission to his father to study science of religion in Yalkah. That major events become sasmitha, that based on religious perspective can be interpreted as a form of birth of inner consciousness in human heart. Purbaningrat's desire to study has shown that he has been conscious of his inner needs. Therefore, the major event in
metrum asmaradana based on the context of the life cycle can be interpreted as a the born of inner consciousness phase.

3.2 The phase of beginning to reduce everything that is worldly

This metrum in RS text tells about Purbaningrat and Sekapraya who do tapa (meditate) on the mountain for guidance. At the time of their tapa, Umar Maya suddenly descends from the sky and gives them a clue [9]. Major events in story section from RS text is Purbaningrat and Sekapraya do tapa on the edge of the mountain. Based on religious perspective tapa is also considered as a form of praying activity. At the time of prayer, everything related to the world is set aside, because the important thing is to achieve the goal of the act of prayer or tapa. So, the life cycle that described in this metrum is the phase of beginning to reduce everything that is worldly.

3.3 The phase of inner deepening

This metrum in RS text tells about Purbaningrat meeting Purbaningsih to ask for his kris back. Purbaningsih agreed to return the keris, but on condition that Purbaningrat should teach her the shahada. Purbaningsih asked Purbaningrat to teach her, because she wanted to convert to Islam. Purbaningrat who heard the princess request was very happy, then Purbaningrat and Purbaningsih sat in line, then the princess had said the shahada and has converted to Islam. Purbaningsih felt very happy, as a thank you she returned Purbaningrat’s kris. The kris had been received by Purbaningrat and tucked back to his waist [9].

The major event contained in the story from RS text is Purbaningsih who asked Purbaningrat to help her convert to Islam. Purbaningsih's action that asked Purbaningrat's help was a form of effort to deepen the inner dept. Hence, the life-cycle phase contained in the story is inner deepening.

3.4 The phase of unification of love

Metrum dhandhanggula in RS text narrated that after entering Islam Purbaningsih and Purbaningrat do a mutual gentle persuasion. The two of them flatter each other with sweet words [9]. The major event contained in the metrum dhandhanggula is in the form of gentle persuasion between Purbaningrat and Purbaningsih who are in love. The act of persuasion contained in that major event is sasmita that shows the effort to unite the feelings of two people who are in love. The unification in this analysis is the unification of love between two people who have not been legally bound and adrift to happiness. In the life cycle that major event is the initial phase of the unification of love.

3.5 The phase of task fulfillment

Metrum mijil in RS text tells about Purbaningrat who told Minawati (the wife) that he wanted to go back to the mainland, because he wanted to take revenge on King Johan Pirman. Minawati who heard Purbaningrat's wishes felt very sad, because she will be separated from her husband. Purbaningrat also persuaded Minawati not to be sad anymore [9]. The major event contained in the story from RS text is about Purbaningrat who asked permission from his wife, Minawati to go take revenge on King Johan Pirman. Referring to the life cycle, that event become sasmita that can be interpreted as an act of Purbaningrat task fulfillment. In the Javanese
religious perspective, the revenge contained in that major event is Purbaningrat's way of doing his job in the world, which is, by crushing evil. Starting from birth every human has been determined their duty and fate in the world. According to Suseno [10] if man fulfills his duty in the world, then the world order will be preserved. Thus, the Phase contained in the quotation is task Fulfillment.

3.6 The phase of inner liberation of worldly things

Metrum pucung in RS text tells about Purbaningrat, Sekapraya and Darudana talah up in Kebar State. They saw that many soldiers guarding the place where King Johar Manik was arrested. Purbaningrat immediately released aji sirep (spell to put people to sleep). All the soldiers who guard were asleep, none of them woke up. The three men immediately went to the place where King Johar Manik was arrested, then Purbaningrat recited a spell and the prison door opened on his own. King Johar Manik was immediately taken out by Darudana [9]. Metrum pucung in the RS text contain a major event about Purbaningrat and Sekapraya helping Darudana in releasing King Johar Pirman who was detained by King Kebar. That event is sasmita that can be interpreted as an attempt to free inner mind from the bondage that holds it which is lust. The major event of that quotation is a metaphor in the effort to liberate the mind from the restraining shackles in order to be closer to the god. Therefore, the life cycle phase of metrum pucung is the inner liberation of worldly things.

3.7 An inner conflict phase

In RS text, metrum durma contains about war between the Johar Manik and Kebar. In the battle between Johar Manik and Kebar, many soldiers from Johar Manik died, because overwhelmed in the battlefield. Sekapraya who saw that felt unbearable and wanted to go to help the soldiers of Johar Manik in the battlefield. Sekapraya asked permission from Purbaningrat to go to war and he got the permission. He immediately went by riding his horse to the battlefield and brought a long sword. Sekapraya hit the enemy with his lightning-like pace, then he began to move to the center, he was full of self-confidence, Sekapraya raging to the army of Kebar. There were a lot of Kebar warrior who died in the battlefield. Darudana who saw the battlefield situation also wanted to help, then he asked permission to Purbaningrat and allowed. Darudana immediately rode his horse while holding the sword, then he hit a lot of warriors Kebar [9].

Major events contained in that story section from RS text tells about the fight between Johar Manik and Kebar. The battle illustrates the conflicts that occur between some groups that usually represent the two main traits in the world, which is good and evil. In the context of Javanese religion, the conflicts of the two main traits in the world can be synchronized with the inner conflicts found in human heart. In general, every human being has good and bad qualities in them self and only them self can decide which character will be more highlighted. Based on the analysis, the life-cycle phase that contained in metrum durma is an inner conflict phase.

3.8 Manunggaling kawula Gusti

Based on Paguyuban Sumarah teach, Manunggaling Kawula Gusti is the culmination of achieving unity between the human consciousness and the substance of God [11]. Metrum kinanthi in RS text tells about Purbaningrat, Sekapraya and Darudana who have married their spouses. Purbaningrat married to Darusasi, Sekapraya married Gendharawati, and Darudana
married Gendrasari [9]. The major events from the story in metrum kinanthi is about Purbaningrat, Sekapraya, and Darudana marriages with their spouses. Religiously the marriage in the story is the sasmita that interpreted as the unite of human consciousness with the substance of God. This is based on Javanese people perspective about marriage. Herusatoto [12], states that spiritually marriage is a form of the unity of human consciousness (cipta) and body (raga), means his/her consciousness and body are no longer connect with worldly matter and have reach the highest phase in inner consciousness life cycle, namely Manunggaling Kawula Gusti.

3.9 Manunggaling Gusti kawula

Metrum gambuh in RS text tells about Darudana who has ascended the throne to become King in Johar Manik with title Jayawiguna. Jayawiguna has been faced by the great warriors, then Purbaningrat has arrived and was invited to sit in a row with Jayawiguna. After that, Darudana who had ascended the throne to become the King of Kebar with the title Jayasengara had arrived, then he was invited to sit in rows with the king. All had sat neatly and saluted the king [9].

Major events contained in that story is the sitting position of Purbaningrat, Jayawiguna, and Jayasengara. This major event is sasmita that from the perspective of religion that in life there is no high level of low level, there is only a relationship between human and God. It is described from the sitting position of Purbaningrat, Jayawiguna, and Jayasengara that are parallel. In the life cycle after man reach maturity, he is not concerned with his position in the world, because he has consciousness be one with God (manunggaling Gusti kawula). Hence, the phase that contain in the story is the human relationship with God.

3.10 The phase of separation of soul and attachment

In the metrum megatruh described that Purbaningrat has entered into the palace. Purbaningsih who accompanied by an emban (nanny) picks Purbaningrat. After that, Purbaningrat expressed his desire to go to the study science of religion. Purbaningsih who heard Purbaningrat wishes felt very sad because she will be separated from her husband [9].

The great event contained in the megatruh metrum was Purbaningrat who expressed his wish to Purbaningsih to go to the study science of religion. Purbaningrat's act of wishing to go to study science of religion is sasmita in the life cycle described the separation of body and soul. Based on the ancestor teachings couple who are married means the consciousness (cipta) and body (raga) have been unite [12]. When the couple parted, then the consciousness and body also separate. This kind of separation does not denote as death, but means that the separation of consciousness and everything that attach to it. After the separation, instead of belong to the personal, the consciousness belongs to the universe. Thereafter the phase contines in this metrum is the separation of consciousness and the attachment [13].

4. CONCLUSION

Based on the decomposition, it can be concluded life cycle of sasmita in RS text that interpreted from major event as the cycle of inner consciousness start from the born until the separation with the attachment. This kind of cycle is always use in Javanese people life as a role model used to interpret the phase on the life cycle until can be Manunggaling Kawula Gusti.
REFERENCES
Character Education Value in “LampuPlenthong 15 Watt” Manuscript by Hanindawan

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ABSTRACT

This study specifically aims to analyze character education values in the LampuPlenthong 15 Watt manuscript by Hanindawan. These values are originally from religion, Pancasila, culture and national education goals, including Religiosity, Honesty, Tolerance, Discipline, Hardworking, Creativity, Independence, Democracy, Curiosity, Nationalism, Patriotism, Respect for Achievement, Being Friendly or Communicative, Peace Loving, Loving to Read, Care for Environment, Social Care, and Responsibility. It was a descriptive qualitative study. It utilized single embedded research strategy. The LampuPlenthong 15 Watt manuscript by Hanindawan was utilized as the research object. The data were qualitative data in terms of character education values containing in the LampuPlenthong 15 Watt manuscript by Hanindawan. The data were obtained from informants, events or activities, places or locations, and documents or achieves. This manuscript is relevant for language teachers to be used as an alternative learning material in appreciating drama since it employs highly understandable language and contains character education values that can be applied by students.

Keywords: Drama, Drama Manuscript, Character Education Value

1. INTRODUCTION

Nowadays, formal education institutions are demanded to increase their intensities and qualities in implementing value educations. It is due to the developing social phenomena such as violence showed by juvenile offending in terms of mass fighting, damaging environment, and corruption. As a consequence, there is a need to build character in accordance with human moral values in society as individual and group. Strong moral values and ethical standards are highly needed for individual and group[1]. This can be done by educating values in the educational process, especially in schools that explicitly plan, focus on, and comprehensively face future changes. As a result, building character society is achieved, and materialistic and consumptive behaviors are avoided. The Law Number 20 Year 2003 Article 1 Paragraph 1 on the National Education System states that Education is a conscious and planned effort to create learning environment and learning process, so students actively develop their potentials to get spiritual strengths, self-control, personality, intelligence, noble character, and skills needed for themselves, society, nation, and country[2].

Education is a process in which a nation prepares their young generation to live their lives and to fulfill their life goals effectively. It is indicated that education is more than teaching. It is a process when a nation or country manages and develops self-awareness between individuals. Hence, education is basically an effort in improving human resource skills to become independent human and to contribute to society and nation. Education contains values, which are good to implement. These values are realized in, one of them, literary works. Literary works in terms of drama provides character education values extremely important to be understood, realized, and concretely implemented in social life[3]. As a consequence, learning drama has an important role in training students on strengthening their expression skills in acting[4].
Learning drama also functions to train students’ awareness character in facing any problem. Activities on playing a certain figure in a drama contribute to strengthening students’ mentality. By playing a certain role, students are able to understand their role’s characters. Consequently, they will be trained to keep actualizing themselves in their environment. In learning a drama play, students learn how to keep developing their own potentials in terms of voices, body languages, emotions, expressions, and sentiments. Students not only play as a certain role, but more deeply understand the characters. By understanding the role’s characters being played, students simultaneously learn other characters. This trains students not to consider others based on one point of view. Moreover, students will also learn both good and bad characters.

Understanding characters of each role will be definitely useful for future. The drama manuscript entitled “Lampu Plenthong 15 watt” by Hanindawan fully contains character education values. Moreover, readers will easily appreciate this manuscript since the author delivers the message communicatively. Hence, readers more understand what the author is trying to say[5]. Considering character education values in the manuscript and how easily readers understand it, there are questions on what character education values actually contain in the manuscript of “Lampu Plenthong 15 watt” drama by Hanindawan and how the relationship between character education values and social life is, so this study is required to conduct. This study then reveals that character education values are simply developed by selecting science learning model, assessment model, and learning material. This has been accounted in the previous research on the literature learning in building children character[6]. It showed that learning literary works (poems, short stories, drama, and fairy tales) has a very fundamental role in managing and building children characters. Learning literature is delivered harmonically between theory and practice.

2. METHOD

Based on the problems propose, this study deployed descriptive qualitative method. Its strategy was single embedded research. It utilized “Lampu Plenthong 15 watt” manuscript by Hanindawan as the research object. It utilized qualitative data in terms of character education values containing in that manuscript. The data were obtained from informants, events or activities, places or location, and documents or archives. Words and actions of the observed or interviewed people are considered as the main source[7]. This study utilized document as a main source. The document, in terms of drama manuscript, contains a story developed in connection to human life conflicts and expressed in terms of dialog to be played in front of audiences[8].

Drama is appreciated in two ways, including literary work (text play) and theatre drama (show). Text play is appreciated through reading activity. Conversely, theatre is appreciated through watching it. Drama is one of works that become the realization of author’s mentality and ideas in addition to novels, poems, and short stories. Beside containing similar elements with novels and short stories in terms of characters, plot, characteristics, and theme, a drama as a text play contains a series of human conflicts based on author’s imagination[9].

The plan of implanting character education in any subjects needs to be followed-up by a concrete way, and it seems that all education-related parties have agreed[10]. This is reinforced by publishing a guide book for character learning in schools. It contains eighteen values of character education and the way to implement them in any subjects in the intermediate school level. Importantly, these values are suggested to be implemented in all subjects. It indicates that subject teachers are responsible and required to implement them in order to achieve optimal results.

In addition, implementing character education in schools supports to create more conducive school culture because learning character education is impossibly conducted partially in some subjects and implemented by some civitas academia. As an educational system, all related components as sub-systems need collectively involved. Ministry of National Education in PusatKurikulum (2010) argues that a character refers to one’s nature, behavior, or personality resulted from the internalization of various policies (virtues) in which people believe in and use it as the basic point of view, thinking, behaving, and action[11]. Meanwhile, character values deal with attitudes and behaviors in accordance to valid norms and values in the society including spiritual, personal, social, and environmental aspects.

The guide book for implementing character education was published by Agency for Research and Development on Curriculum and Bookkeeping Center (BP3KP), Ministry of National Education, 2011. This book assumes that to more strengthen the implementation of character education in each education institution, it
is identified 18 values taken from religion, Pancasila, culture, and national education goals, including: (1) Religiosity, (1) Honesty, (3) Tolerance, (4) Discipline, (5) Hardworking, (6) Creativity, (7) Independence, (8) Democracy, (9) Curiosity, (10) Nationalism, (11) Patriotism, (12) Respect for Achievement, (13) Being Friendly/Communicative, (14) Peace Loving, (15) Loving to Read, (16) Care for Environment, (17) Social Care, and (18) Responsibility[12]. In regard to learning process, learning literature needs to actively involve students on literary works directly. It should encourage students to find their potentials, to find and solve problems, to think in the better way such as producing knowledge, not passively receiving facts and information. In principle, learning is to challenge students to step forward rather than to restrict them on what will be assessed. The main goal of character education is to build character, personality and behavior in terms of affective and psychomotor. Nevertheless, cognitive aspect is also important in character education[13]. Education values can internalize cultural Javanese values on children. Consequently, Javanese children have strong character based on Javanese cultural foundation[14].

3. RESULT AND DISCUSSION

Character education discussed in this study is the character education values contained in LampoePlenthong 15 watt manuscripts. These manuscripts contain many values in form of dialogue among the characters. In LampoePlenthong 15 watt, the values found are religiosity, discipline hardworking, peace loving, loving to read, care for environment and social care. These values are often found in form of dialogue of the characters. The analysis results of the manuscripts can be seen in details below.

1. Religiosity

Religiosity refers to submissive attitude in worshiping God, tolerance on other’s religion worships, and living harmonically with others with different religions.

**LANTIP:**

“(mengambil pakaian yang belum disetlika, lalu dile takkan di lantai) pakSaimun tetangga kita itu sering mengatakan. Tuhan akan selalu membimbing orang-orangyang mencari jalan. (lalu pakaian itu ditiduri supaya ya kelihatan habis disetlika)”

“(took un-ironed clothes, then left on the floor), Mr. Saimun, our neighbor, often said. God will always guide anyone who looks for his/her path. (then slept on that clothes so that looked ironed)”

**DISCUSSION:** Building one’s religious character can be definitely done if all components of educational stakeholders, including parents and students, give participation and contribution. In the dialog above, Lantip’s character shows that each human must get the best from the Almighty God.

**ICIK:**

“Gusti Allah itu Maha Murah. Dia selalu memberikan secara gratis buat kita, dan aku masih selalu berdoa, semoga cahaya-Nya tetap menyala di rumah kita. Cahaya lima belas wattbila dari tangan-Nya sudah cukup untuk hidup!”

“Allah is the Most Merciful. He always gives us everything for free, and I always pray He keeps giving the light on our home. The light of this fifteen-watt lamp, on His hand, is enough for us to live our lives!”

**DISCUSSION:** In the dialog above, Icik said that Allah is most merciful to all human. Moreover, Allah will add more mercies to anyone who always give their gratitudes. Human has to utilize Allah’s blessing according to Allah’s will, and Allah demands receivers to think about the goal of Allah giving them that blessing.

2. Discipline

Discipline is an action reflecting order and obedient behavior on various requirements and rules.

**LANTIP:**

“(Integritasi itu nyetlika! Jadi walaupun mati lampu tetap bekerja, setrika tetap jalan. Targettercapai, biar nanti sore tetap bisa diambil, setorannya bisa buat nyicil beli bakso)”

“Integrity is ironing! Although the electricity is off, I keep working, keep ironing. Target is achieved, so this evening, customers can get it, its payment can be saved for buying a bowl of meatball!”

**DISCUSSION:** In the dialog above, Lantip gives a motivation to keep discipline in work, and target is achieved. This behavior reflects obedient on values, in which he believes in it as his responsibility. Disciplining
is an effort to implant values or a force to make a subject have a skill to obey rules. It can substitute the term of punishment or punishment instrument probably applied in one’s self or others.

3. Hardworking
   Hardworking is an action showing order and obedient behavior on various requirements and rules.
   **ICIK:**
   "Mas! Wah, kamu itu tidak ewang-ewang tapi malah bikin rusak! Ingat, anak kita selalubilang: "Mak, buruh nyuci gak apa-apanya, asal tetap jaga integritas! Jaga Integritas!"
   "Honey! Gosh, you don’t help but make it worse! Remember, our child always says: “Mom, it is alright if the money is from washing fee, but keep your integrity! Keep Integrity!”
   **DISCUSSION:** In the dialog above, Icik is a figure that is always hardworking disregarding her tiredness for the sake of her family. Although she is only a daily washing laborer, Icik is really sincere in doing her job. She truly does her job before her target is achieved. She always puts the result first on every activity. Hardworking can refer to truly working for achieving targets. Hardworking people can use their time optimally, so they, sometimes, do not take any account on time, distance and obstacles. They are really enthusiastic and hardly work to achieve good and maximum results.

4. Peace loving
   Peace loving is an attitude and action stimulating person to produce a useful thing for society, to admit and to respect others’ achievements.
   **MISSES ANGGREK:**
   "Mas, nanti kalau pulang ke rumah pasti pangling. Sekarang rumah ini penuh bunga-bunga, rumah yang penuh harapan. Aku yakin sejati-jadinya mas, aroma bunga di rumah ini, terbang menyenangkan pulau demi pulau, laut dan selat, semerbak memenuhi ruangankerjanya, mengharumkan tempat tidurmu. My honey, sugeng dalu, love you! (membuang setangkai anggreknya)?"
   "Honey, when you are home, you will be surprised. Now, this home is full of flower, full of hope. I am absolutely sure, honey, the flower odor in this home, flies from island to island, sea and ocean, wholly pervade your office room, perfume your bed. My honey, good night, love you! (threw a sprig of orchid)"
   **DISCUSSION:** Peace loving deals with attitudes, words, and actions that make others happy and safe on his/her presence. These attitudes, words, and action are integrated into one. Misses Anggrek is a peace-loving person since she dislikes a prolonged conflict.

5. Loving to read
   Loving to read is a habit of providing a time to read various literatures that give the good for him/her self.
   **LANTIP:**
   Bukan sekedar laki-laki tua….
   Not just an old man…
   **SAIMUN:**
   Lihatlah rumah ini, penuh buku.
   Look at this house, full of book.
   **LANTIP:**
   Pensiunan yang suka membaca buku.
   A pensionary who loves to read books.
   **SAIMUN:**
   Bukan sekedar membaca, tapi orang yang penuh akan rencana. Bayangkan Lan, bagaimanakah buku saja sudah menginspirasi sebuah rencana, bayangkan atau hitung sajauh ada berapa banyak rencana bila digunggung total?
   He not only loves to read books, but also full of plan. Imagine Lan, if a book has inspired for a plan, how many plans are in total?
   **LANTIP:**
   Pak Mun, rumahnya terlalu banyak buku, pak Mun terlalu banyak membaca, sehingga kesereten
   Mr. Mun, his home is too much book, he is too much reading book, so he is drying.
DISCUSSION: Someone with minus glasses will be assumed as the one who likes reading, a bookworm. In fact, it is only an assumption. Someone dealing with a collection of books is not always a bookworm. There is a possibility that this person likes to collect books or becomes a fan of certain pictures containing in his/her books collected. However, we cannot be avoided not to assume someone with books as the one who read. The dialog above shows that the old man is the one who likes reading because of collecting various books.

6. Care for Environment
Care for environment indicates an attitude and action of always trying to guard against surrounding natural environment and developing efforts to fix existing natural damage.

SAIMUN:
Tapi bunga-bunga itu lambang harapan, orang yang mencintai bunga itu orang yang masih banyak memiliki harapan, orang yang mencintai keindahan. Orang yang sangat-sangat menyegarkan. Luar biasa. Kalau saya kan yang suka membaca. Orang yang suka membacaitu menunjukkan orang yang gagasannya penuh gempit.

But those flowers are a symbol of home, the person who loves those is someone with full of hope, who loves beauty. A very refreshing person. Extraordinary. But I just like reading. A person who likes reading shows full of noisy ideas.

MISSES ANGGREK:

Different from me, I have everything. My house is full of flower. Misses Happy Anggita Sari, is mostly known as Misses Anggrek, because my house is full of orchid.

DISCUSSION: Care for environment is a realization of one’s awareness on the that gives positive impacts. For example: people do not damage environment by throwing rubbishes into bins, not throwing wastes into rivers, etc. In the dialog above, Miss Anggrek likes to plant flowers to make her environment green and clean.

7. Social Care
Social care is an attitude and action that always want to give help for others and the needs.

ICIK:
Tapi apa salahnya kalau kita bisa membagikan masakan kepada mereka?
What’s wrong with sharing our foods with them?

LANTIP:
Kepada mereka apa! Mereka kita bagi-bagi, mulutnya malah gini-gini! (sambil menggerakkan jari tengannya).
Pardon! We share our foods, but their mouths are like this! (while moving his middle finger).

ICIK:
Lalu apa yang boleh membagi itu hanya orang-orang pegawe yang duhnya banyak? Hanya orang-orang yang punya pabrik? Orang-orang yang moblinya bagus? Apa orang miskin seperti kita tidak boleh?
So, is it only officers with a lot of money who are allowed to share it? Only them who have companies? People who have beautiful cars? Are the poor people like us not allowed to do that?

DISCUSSION: Connectedness attitude with humanity is generally an empathy for each human community member. Social care is a natural human condition and a feeling that binds society together. It indicates our interest to help others. In the dialog above, Icik and Lantip are people who care for social. They are able to socialize. They are not anti-social, but like to socialize with the local society.

8. Responsibility
Responsibility is one’s attitude and behavior to do his/her duties in connection to her/himself, society, and environment (nature, social, and culture), country, and the Almighty God.

ICIK:
Anak kita sudah empat. Aku bekerja seperti ini hanya untuk mereka. Untuk kita semua. Dan aku belum pernah mengeluhkan mas Lantip bekerja sebagai apa saja, jadi sopir, jagamalam, tukang ojek, jualan roti, es krim, jualan sandal, tukang cukur.
We have four children. I do this job only for them. For all of us. And I have never complained about what you do, working as a driver, night security, taxi-bike, bread seller, ice cream seller, sandal seller, or barber.

DISCUSSION: Responsibility reflects human awareness on behaviors or actions that consciously or unconsciously do. It also refers to doing something as an awareness realization toward obligation. It is indicated as an obligatory state on bearing all things. If anything happens, the responsibility owner can be prosecuted, blamed, or sued. It also deals with the right to accept the burden as a result of his/her attitudes toward others. An action done by each individual based on his/her obligation and initiative shows that s/he has high concern and honesty. In the dialog above, Icik is a very responsible person. If she gets a mandate, she always does it with fully responsibility to achieve a satisfying result.

4. CONCLUSION

Character education is truly important because it highly influences students’ attitude. This manuscript practically becomes an alternative for theatre group, especially student, because it is easily understood since it uses daily language. The story containing in this manuscript is inseparable with teenager life. The figures are also from teenagers, and only some of them play as adults (parents). The setting is realistic and not difficult to realize while it reflects daily life.

Learning drama in schools and explaining its character educations containing in the manuscript are included in syllabus. The Lampoe Plenthong 15 watt manuscript has fulfilled feasibility aspects as a learning material. Its language use is easy to understand and shows good values applicable for daily life. Besides, The Lampoe Plenthong 15 watt manuscript by Hanindawan has a complete structure as a learning material. Character education values containing in this manuscript are applicable and can become a guidance for students. Moreover, this manuscript also contains Javanese cultural wisdom such as gegurtian and tembang macapat. This definitely increases students’ knowledge on Javanese cultural wisdom.

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Character Education Values in Ketoprak Manuscripts

*Rembulan Wungu* and *Pedhut Jatisrana* by Bondan Nusantara

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ABSTRACT

Nowadays, character education is necessary to control and to cultivate teenagers’ character especially in education. It is important to implement the character education value due to the number of cases where teenagers especially students whose behaviour has deviated from the norms and become cause of concern. Character education can be in the form of literature such as Ketoprak. This study aim to describe and explain the character education values found in Ketoprak manuscript entitled *Rembulan Wungu* and *Pedhut Jatisrana* by Bondan Nusantara. This study was a descriptive-qualitative research which used content analysis method. The data was taken from content analysis of *Rembulan Wungu* and *Pedhut Jatisrana* by Bondan Nusantara. The results showed that there were number of examples which contained character education values in both manuscript such as curiousity, honesty, hardwork, nationalism, peace loving, care for society, patriotism, tolerance, care for environment, discipline, and religiosity. Character education values that identify the character values of culture Java. It is hoped that these manuscripts are able to become the delivery media and application of character education values for teenager especially in education.

Keywords: character education values, ketoprak manuscript, Rembulan Wungu, Pedhut Jatisrana.

1. INTRODUCTION

Nowadays, human morality and character is deemed disorganize and have strayed to the negative side. There are number of cases and events that show the decrease in applying character education values in society which is portayed by teenagers for example the moral degradation cases such as misuse of drugs, free sex, crimes and others negative behavior [1]. The causes of this behaviour in those cases are the lack of education from family and the negative influence from the environment. The infiltration infiltration infiltration of foreign culture through media technology (as representative of globalization) also increases the social problems in Indonesia [2]. There are many violation cases such as leaving during study and absence from school. Character education is very important as the students will be able to learn how to control themselves, show perseverance, display initiativeness, have a sense of...
curiosity, able to express gratitude, show contribution, and involve in active learning [3]. The first step to fix the quality of character education can be done by refining the education system first. Character education is part of good learning and a fundamental part of good education [4]. It is expected from character education to be able to instill the values from culture in cultivating the character of teenagers and young generation. The purpose of character education is to develop the values contained in Pancasila including the students’ potential to have a kind heart, kind mind, and kind behavior, to create a nation with character of Pancasila, and to develop the citizen’s potential to have faith. There are 18 character education values such as religiosity, honesty, responsible, discipline, hardwork, creative, independent, curiosity, avid reader, peace loving, care for society, care for environment, nationalism and patriotism [5]. In short, character education is very advantageous for the students in their daily life. The next step would be strengthening those values by organizing the environment and school activities [6].

One way that helps cultivating and implementing the character education is by using literature such as ketoprak manuscript. The manuscript is type of literature used in play or Javanese traditional performance [7]. The manuscript is used in ketoprak performance which is also called folks performance. Ethymologically, ketoprak, as a literary work, means a tool to educate. From a deeper viewpoint and relating it with the values, almost all literature are used as means of learning ethic and character [8]. There are many ketoprak manuscripts which are useful to control students’ personality, including ketoprak manuscript by Bondan Nusantara entitled *Rembulan Wungu* and *Pedhut Jatisrana*. Novelty of the case for research, is focused on the value of the character education of the two ketoprak manuscripts, which are by far the majority of which are character educational value in the culture of java. Is presented with the finding of the educational value of peace, honesty, curiosity, social care, and hard work. In previous studies, the studies extended to the educational character values found in the culture of the world.

Ketoprak *Rembulan Wungu* by Bondan Nusantara talks about an eventful and problematic story of Mataram Kingdom during Amangkurat I and the story is plotted with romances and gripping actions. Meanwhile, *Pedhut Jatisrana* talks about conflict in a family with character named Banendra as soldier of a monarch who has strict and responsible attitude which leads to a problem in his family in Jatisrana region. These two manuscripts contain character education values which are useful for society and students. The manuscripts use everyday language or laymen’s terms so that the messages within can be perfectly delivered and understood. This study examined the value of character education, which focused on the character values of Javanese culture, in the ketoprak manuscripts *Pedhut Jatisrana* and *Rembulan Wungu* by Bondan Nusantara, such as character value, honest, hard work, patriotism love, peace love, national spirit, tolerance, environmental, discipline, religious, national spirit, and hard work.

### 2. METHOD

This study was descriptive qualitative with content analysis method. This method is used to discern the content of a document. It included taking note and analyzing the character education values in the manuscripts based on regulation sets by Kementerian Pendidikan Nasional. The source of data was a document. Document referred to two manuscripts by Bondan Nusantara entitled *Rembulan Wungu* and *Pedhut Jatisrana*. The sampling technique used was purposive sampling where the samples were chosen by following the the research questions and the source of data [9]. This study also used source triangulation as technique of
data validation [10]. Interactive analysis techniques was used as technique of data analysis which included data collecting, data reducing, data presenting, and conclusion making. The procedure began with preparation stage, implementation stage and ended with reports writing.

3. RESULTS AND DISCUSSION

Character education discussed in this study is the character education values contained in Rembulan Wungu and Pedhut Jatisrana manuscripts. These manuscripts contain many values in form of dialogue among the characters. In Rembulan Wungu, the values found are curiosity, honesty, hardwork, nationalism, peace loving, care for society, patriotism, tolerance, care for environment, discipline, appreciation towards an achievement and religiosity. These values are often found in form of dialogue of the characters.

The character education values are also found in Pedhut Jatisrana manuscript. The values found are tolerance, care for society, honesty, peace loving, curiousity, responsible, patriotism, nationalism, hardworking, appreciation towards an achievement, and religiosity. The analysis result shows that these two manuscripts are suitable and proper to be analyzed and studied by relating it to character education values which are important for people. The analysis results of the manuscripts can be seen in details below.

3.1. Character education values in Rembulan Wungu manuscript

Rembulan Wungu manuscript contains many character education values which are showed by the way of talking, speech act and behavior of the characters in the manuscript.

3.1.1. Honesty

Honesty is an attitude where people shapes themselves into becoming someone who can be trusted on his word, action, and work either by themselves or by others. The honesty value in Rembulan Wungu can be seen on the cited dialogue below.


The cited dialogue above shows the honesty possessed by a character named Wirakerti towards Mangunjaya. Wirakerti said with honesty that the he came to Mangunjaya under the order of Prabu Amangkurat Agung who wanted to marry Mangunjaya’s daughter.

3.1.2. Care for Society

Care for society is an attitude where people wants to give help for others and society in need. This value can be seen in the cited dialogue below.

“Ana apa ta Pak kok ngundang aku? Aku ki lagi masak neng pawon, nyepakke dhahar... Ana apa ta pak? ”

The dialogue above shows the value possessed by character named Hoyi who prepared food for Mangunjaya, her father and her mother.

3.1.3. Religiosity

Religiosity is a way of thinking, talking and acting of people who, in their daily life, follows the godly values and their religion. This attitude can be seen in the cited dialogue below.

“Entuk! Entuk mawon pak! Nek ming muni-muni, napa malih nganggo nesu kalih bojo niku ora papa! Ning nggih niku, nek empun nganggo mara tangan, aja takon dosa! Teken pandi mawon mesti kula larag! Sebab wong lanang kalih wong wedok niku duwe hak padha!”
The dialogue above shows the religiosity possessed by character named Nyi Wirareja. The value stresses on the equal rights between human, either men or women, and forbidding the abuse from men to women.

3.1.4. Peace Loving

Peace loving is an attitude and action which reflect the security, peacefulness and comfort in the society. This value can be seen in the cited dialogue below.

“Panji Karsula! Ngertiya! Aku, Kakang Galengsong, Mawani lan Malewa, ana kene ora bakal gave rusuh Metaram! Nanging aku mung butuh urip merga dioyak-oyak dening Kumpeni”

The dialogue above shows the peace loving possessed by a character named Makincing who stated that he would not cause a riot in Mataram for he simply wished to live well. It can be seen that Makincing preferred peace than a riot.

3.1.5. Curiosity

Curiosity is an attitude and action of someone who always seek to find out more from what has been learned, seen and heard. This value can be seen in the cited dialogue below.

“Ning anu Dhi, kula kepekka badhe nyuwun pirsa, wonten wigatos punapa dene Ahi Tumenggung kekalih rawuh wonget nggriya kula. Mangka tanpa kabar langkung rumiyin, wonten menapa ta Dhi?”

The dialogue above shows the curiousity felt by Mangunjaya toward Wiranala and Wrakerti. Mangunjaya sought to find out more the purpose of Wiranala and Wrakerti visit to his home.

3.1.6. Tolerance

Tolerance is an attitude where people understands and appreciates others’ behavior and opinion without interfering and respecting others’ disagreement with someones’ opinion and way of thinking [11]. This value can be seen in the cited dialogue below.

“Paman Pekik, Sampeyan ampun minteri kula Paman! Sanajan kula luvih enom katimbang sampayan, nanging ratune niku kula!”

“Kula ngertos Sinuwun”

The dialogue above shows the tolerance possessed by Pekik who tolerated and respected the position of Amangkurat as King.

3.1.7. Patriotism

A way of thinking, behaving and acting that show loyalty, care and high respect towards nation, environment, social, cultural, economy and politic of their nation. This value can be seen in the cited dialogue below.

“Ora, aku lan wong-wong Mekasar ora bakal mundur sak jangkah ngadhepi tandange prafrut Metaram!”

The dialogue above shows the patriotism possessed by Malewa and Mekassar people when they faced the Metaram soldier. The patriotism is showed by Malewa and Mekassar people who stated that they would not back down, not even a step, when they faced the Metaram soldier.

3.2. Character education values in Pedhut Jatisrana

Ketoprak manuscript Pedhut Jatisrana contains many character education values which are showed by the way of talking, the speech act and behavior of the character in the followings below.
3.2.1. Care for society

Care for society is an attitude of people who wants to give help for others and society in need. This value can be seen in the act of giving help to someone in need. This value can be seen in the cited dialogue below.

“Haiya merga dadi pendhereke Njeng Pangeran kuwi simbok kuiwatir. Kahanan ki jare saya panas, Nek ana apa apa piye, hayo?”

The dialogue above shows the care for society possessed by Nyi Wirajaya who cared and worried about Banendra, her son who did not have any contact with his family for 3 years.

3.2.2. Honesty

Honesty is an attitude of people who makes themselves as someone who can be trusted in words, behavior and work, either by themselves or by others. Honesty is important in daily life [12]. This value can be seen in the cited dialogue below.

“Cup, cup, aja nangis. Tak kandhani ya, aku ora mulih ki merga udan. Njur ngenteni terang. Karo mane, aku neng kana ki rak merga arep ngabari si Tum nek bojone sing neng kutha lara napas, nek ora peneran isa bablas”

The dialogue above shows the honesty possessed by Merta who stated truthfully to his wife Gembyah about his intention in visiting a woman named Tum.

3.2.3. Peace Loving

Peace loving is an attitude and action who reflects the security, peacefulness and comfort in society. This value can be seen in the dialogue below.

“Alah-alah yo sokur. Kabeh wis bali rukun. Merga nek para luhur sulaya gedhene perang kuwi sing cilaka rak wong cilik ta?”

The dialogue shows the peace loving possessed by Nyi Wirajaya who stated that she preferred to get along well with others than to live in war.

3.2.4. Curiosity

Curiosity is behaviour and action of someone who always seek to find out more from what has been learned, seen and heard. This value can be seen in the cited dialogue below.


The dialogue shows the curiosity felt by Nyi Wirajaya towards her son, Banendra, on his romance and the type of woman he preferred.

3.2.5. Nationalism

A way of thinking, acting and an insight which place an utmost importance of nation over his own personal and his group’s need. This value can be seen in the cited dialogue below.

“Aku pendhereke dalem Kanjeng Pangeran Sambernyawa sing diwu kewajiban gawe tentreme wilayah Mangkunegaran!”

The dialogue above shows the nasionalism possessed by Banendra who described himself as someone who was responsible over the serenity and order in Mangkunegaran, as representative and follower of Kanjeng Pangeran Sambernyawa.

3.2.6. Religiosity

Religiosity is an idea, words and action of someone who in daily life, follows the godly value and his religion. This value can be seen in the cited dialogue below.

“Nek ana manungsa sing ora nguwongke manungsa, kaya ngono kuwi tegese nglanggar paugerane Sing Gawe Urip!”
The dialogue above shows the religiosity possessed by Banendra who stated that people had to respect each other. If this is violated, then it is the same with violating the regulation and standard set by God.

3.2.7. Hardwork

Hardwork is an attitude where people give their best effort in handling any obstacles in order to finish any assignment (study or work). This value can be seen in the cited dialogue below.

“Wis, arep piye kowe sai? Njaluk urip apa mati?”
“Aku njaluk urip! Aku aja kok pateni”

The dialogue below is a dialogue between Banendra and Sura Gobang. The dialogue shows the hardwork possessed by Banendra when he managed to defeat Sura Gobang in war.

This study shows that there are character educational values in the ketoprak manuscripts *Rembulan Wungu* and *Pedhut Jatisrana* by Bondan Nusantara's focus on educational values the people of Java. It showed with honest character values, social care, peace love, curiosity, tolerance, patriotism, and hard work. In the two ketoprak manuscripts it, the majority of her character's educational value is a picture of the culture of Javanese people, with many high values and benefits. Therefore, researchers make two object study ketoprak manuscripts by Bondan Nusantara in this research. As for the previous study to become a library and citations of this study, it is the research of the Setyawan, Saddhono, and Rakhmawati of 2018 [13] who discusses the social life portrait of Java through the ketoprak Surakarta which provides highly important character values. That study was relevant to this study, and it motivated the researcher to do this research which discussed both the value of character education, but in the ketoprak script [14].

4. CONCLUSION

Character education is very necessary at the present time to fix the morality and ethic in society especially the students who lack of good character. One way to organize and to implement the character education is through literature, for example ketoprak. Amongs the manuscripts, there are two manuscripts entitled *Rembulan Wungu* and *Pedhut Jatisrana* by Bondan Nusantara that contain many character education values. There two manuscripts contain values such as curiosity, honesty, hardwork, nationalism, peace loving, care for society, patriotism, tolerance, care for environment, discipline, and religiosity. This study is expected to motivate teens particularly in the world of education to apply and improve the quality of character education values to daily life through scripts of the ketoprak manuscripts *Rembulan Wungu* and *Pedhut Jatisrana*. As for other implications of this study, it is hoped that it will enhance knowledge and reference to other researchers who will examined the ketoprak script in particular the value of character education.

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The Nasionalism Defense Value Character in *Ketoprak* Manuscript of Kyai Kala Gumarang

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ABSTRACT

*Ketoprak* is one of Javanese arts which contains a lot of educational values. The character values contained in *ketoprak*, for instance, is state defense. This study aims to find and describe the figures that show the character of state defense in the dialogue. This research used descriptive qualitative study with Kyai Kala Gumarang as the object of the text study. After analyzing the data, the *ketoprak* manuscript of Kyai Kala Gumarang contained several character values of state defense shown in the dialogue of the characters. The character value of state defense is expected to be applied as the example for audiences. The character of state defense must be possessed by every citizen because this character will stimulate more loving and proud citizens towards their country.

Keywords: nasionalism defense character, ketoprak script, kyai kala gumarang

1. INTRODUCTION

Literature as a work of art contains beauty and relevance to human life as the creator. Literature comes with a function as a spectacle as well as guidance for the audience. In other words, literature also contributes the character values to the community. This is in accordance with Sulaksono's argument which states that literature has a functional role as a means of introducing and strengthening the unwritten values and norms adopted by the community [1]. Literature is a work in the form of fiction but provides life values that present the truths of real life. Through literature, the author can convey all the ideas, for example in the form of messages on the character education values [2].

*Ketoprak* manuscript is one of literature originating from Java. In *ketoprak* show, it commonly uses script to determine the story that will be presented in the show. Similar to *ketoprak* show as folk art, the manuscript of *ketoprak* is also a representation of social life. It is in line with Setyawan, Saddhono, and Rakhmawati stating that the manuscript of *ketoprak* presents the social reality in author’s life [3]. *Ketoprak* manuscript is a Javanese literature in which Javanese literature is a creative work in form of thoughts, experiences, and life appreciations expressed aesthetically in Javanese. *Ketoprak* text is categorized as one of literary texts, particularly included in traditional theatrical scripts genre. *Ketoprak* manuscript as one type of literature displays a portrait of human social life [4].

*Ketoprak* is a form of folk art that is classified in traditional performing arts. Traditional performing arts itself is one of the cultural products that can contribute to the achievement of intelligence and dignified human character [5]. While surviving as traditional regional art, traditional arts also have a strategic position in maintaining Javanese language [6]. Especially for folk art, aesthetic peak is not the ultimate goal although moral values are still orientation to
achieve [7]. Ketoprak is a traditional form of theater with the main elements of dialogue, song, and humor. Ketoprak is a traditional Javanese drama art that represents the social life of community with Javanese cultural background [8]. Dialogues between players are presented in Javanese. Players will speak and interact in Javanese according to their level and role in the play [9]. The history of ketoprak began around 1925 and was first staged by a group called the Ketoprak Krido Madyo Utomo Association from Solo or widely known as Ketoprak Lesung [10].

Many researches have discussed about ketoprak, for instance research conducted by Waluyo et al. which discusses merely on ketoprak containing moral values [11]. Research by Naiborhu and Karina discusses the development of ketoprak in North Sumatra [12]. Furthermore, research conducted by Setyawan discusses the mixing of cultures between Javanese culture and Islamic culture in ketoprak which includes aspects of story, language, costumes and makeup, and accompaniment [8]. Nevertheless, none of these studies has discussed the character of state defense in the ketoprak manuscript. Based on this notion, this research can complement previous studies that discuss ketoprak.

As one of the cultural heritages, ketoprak is powerful enough to introduce Javanese culture to the outside and is one of the faces of the nation's cultures. In the era of globalization, any form of foreign effect easily affects lifestyle, mindset, habits, customs, and moral [13]. This is consistent with Sutardjo's opinion which states that by preserving and develop their cultural heritage, can strengthen personality, strengthen self-confidence which brings fondness of the motherland and nation, also self-confidence as the power of development [14]. Lisbijanto also supports that ketoprak is folk art that tells about life stories in ancient kingdoms, which have become legendary stories and existed in communities with the background of Javanese kingdom in the past [9].

Ketoprak as one part of Javanese culture contains stories relating to humans with various problems, norms, and regulations that bind them. This is in accordance with Surtantini's opinion which states that all activities related to art are the property of every human being and everything that is reflected in art also tells about humans [15]. Ketoprak will always contain the values of struggle, where one figure struggles to defend the country and region. The struggle in ketoprak stories may in the form of war, as well as the actions of the characters. The struggle of characters is an example of patriotism. In this study, the character value of the state defense contained in the text will be further discussed. The character of the state defense itself is one of the implementations of the 18 pillars of character education values.

2. METHOD

This research is descriptive qualitative research. The main focus is to describe and explain in-depth the content of character value of state defense in the text of Kyai Kala Gumarang. Descriptive research in qualitative research case studies leads to detailed descriptions and in-depth portraits of the real event in the field of study [16]. The main data source in this study was the Ketoprak manuscript entitled Kyai Kala Gumarang. Data collection techniques used were data source triangulation and theory triangulation. Data analysis techniques applied analysis techniques with stages of data reduction, data presentation, and drawing conclusions [17].
3. RESULT AND DISCUSSION

3.1. Glimpse of Kyai Kala Gumarang manuscript

Kyai Kala Gumarang manuscript is a ketoprak manuscript by Trisno Santosa written in 2014. This manuscript is also called Bedah Madiun manuscript because the story tells about events in the Madiun region of East Java. The main story of Kyai Kala Gumarang manuscript is about the conquest of Madiun region by Metaram kingdom, led by Panembahan Senopati. In the beginning, Metaram’s efforts always failed because lost they bore in every battle. In the end, Metaram sent a woman named Adisara to send false news to Madiun leader. The false news made the officials in Madiun decided to return to their respective regions, and thus Madiun defense center was weakened. When the Madiun defense was depleted due to officials leaving, the Mataram troops began to attack and eventually succeeded in conquering Madiun.

3.2. The character value of nasionalism defense in Kyai Kala Gumarang manuscript

The Kyai Kala Gumarang manuscript contains several character values of state defense which are reflected throughout the dialogues of the characters. The following is analysis of figures that reflect the character of the state defense:

- **Adisara**
  
  Adisara was a concubine of Panembahan Senopati. The character value of state defense she showed in her dialogue when she was entrusted with a task as shown in the following excerpt.
  
  "Kanjeng, sabda sampelan dalem menika kukum tumrap negari, mangka kula menika kawula ing Metaram, anteping manah pejah gesang kawula, kula udhokaken kangge nambah kaluhuraning kawibawan Metaram kanjeng."
  
  Translation:
  
  "Your Majesty, your orders are laws and I am Metaram people, live or die I will give my soul to serve your majesty of Metaram."
  
  Adisara’s dialogue implies that king’s order was the law of the country and as people of Metaram, she was ready to give her life to bring honor to Metaram kingdom. This shows quality attitude of Adisara figure who willingly gave her soul to defend her country.

- **Rangga Keniten**
  
  Rangga Keniten was a Duke of Madiun. He showed his attitude to defend Madiun region when Metaram soldiers would set foot in Madiun. This is shown in the following excerpt.
  
  "Hahah ha ha, cetha yen iki wong Metaram sing gawene mung kempros nggedobos ora ana nyatane, kena kowe-kowe kabehe ngidak bumi Madiun waton bisa nglangkahi bangkene Rangga Keniten."
  
  Translation:
  
  "Hahah ha ha, these people must be Metaram, full of bluffing, you all can walk on Madiun land if you can step over my body, Rangga Keniten."
  
  From the dialogue of Rangga Keniten, it appears that he was exceptionally brave by blockading Metaram soldiers from going to the Madiun area. Moreover, he said that if they wanted to walk on Madiun, Metaram soldiers had to step over the Rangga Keniten’s dead body.
• **Abdi 2**

Servant 2 was a war soldier. When he was sent to find entertainment for kingdom, he showed the character of state defense through the following citation.

“Lho nek aku ngono, nek lunga ya sisan ning nek wis mulih ya sing suwe, mula aku pilih ora mulih dhisik suk emben nek genah wis aman karuane, nadyan sakiki ya ming turu ngebrak ngeloni tumbak, nyekeli keris, nyengklang pedhang. Ning nek ana aba sak wayah-wayah gari mangkat mak brabay.”

Translation:

“Well, If it were me, once I set off, I must do so. But once I went home, it would take a long time. So, I choose to stay and make sure everything is safe, even I have to sleep with spear, hold a dagger, carry a sword. I am ready to leave at any time.”

The dialogue shows that servant 2 was willing to leave for a long time and did not return until it was safe. Even though he had to sleep everywhere available with weapons beside him, he prepared any time. This shows loyalty to Mediu region by putting obligations above everything as a soldier rather than coming home while it was dangerous.

• **Retno Dumilah**

Retno Dumilah is the daughter of the duke in Madiun named Rangga Jumena. Retno Dumilah showed the character value of state defense when Madiun was attacked by Metaram. As shown by the following dialogue.

“Rama mugi wonten kepareng ndalem, kula badhe majeng wonten palagan.”

Translation:

"Father, may you bless, I wish to go to the battlefield.”

Retno Dumilah showed a purpose that she wanted to enter the battlefield with her father's blessing. It was done to defend her homeland. The statement was supported by the following dialogue.

“Inggih rama, kula rumaos gadhah wajib mbelani tanah wutah kula.”

Translation:

"Yes father, I think I have the obligation to defend my homeland.”

As well as the following dialogue:

“Piyandel kula tekad, saha santosaning manah ndepani bumi Madiun rama.”

Translation:

"My strength is determination and willingness to defend your Madiun land, father.”

From those excerpts, Retno Dumilah asserted that she had the obligation to defend her homeland even though determination was the only power she had to defend Medium.

• **Panembahan Senopati**

Panembahan Senopati was a king from the Metaram kingdom. Panembahan Senopati showed his state defense when he encountered Retno Dumilah during the war between Metaram and Madiun. The following is an excerpt from the dialogue of Panembahan Senopati.

“Bener wong ayu.. dhiajeng Retno Dumilah, apa paedha lan pigunane perang, kang pamrihe amung rebut kamukten. Ayo nimas padha nyawiji manunggalake bumi Nuswantara ing pangajab bisa dadi negara agung kang adil lan warata.”

Translation:

“**Yes, it is ... dear Retno Dumilah, what’s good war has brought unless for glory. Come on dear, together we unite this nation to becoming welfare and justice country.”**
From the excerpt, *Panembahan Senopati* invited Retno Dumilah to make peace. He uttered that war brought no good indeed unless for mere glory. *Panembahan Senopati* invited Retno Dumilah to unite the nation to become welfare and justice country.

Based on the analysis, there is a value of the character of the state defense in *ketoprak* text which shows the attitude of the figure who wants to defend and protect the country from threats and also to show fondness for the country. This attitude is necessary for everyone to protect from any form of rebellion. The findings in this study can complement research on *ketoprak* especially researches that discuss the character values in *ketoprak* manuscript. One of the closely related studies is the research conducted by Waluyo, Said, and Kurwidaria which explain that there are various character building values in *ketoprak* [10]. Other related research is the research conducted by Waluyo et al. which analyzes the character education in *ketoprak* manuscript which can be seen from the attitudes and character of the characters in *ketoprak* manuscript [11] [18].

4. CONCLUSION

*Ketoprak* is an art that contains many character education values including state defense character. The character of state defense is an attitude in which one has nationalism and patriotism. The character of state defense must be possessed by every citizen to bring fondness towards the country. The *Ketoprak* manuscript of *Kyai Kala Gumarang*, a manuscript written by an artist who is also a lecturer of the Indonesian Institute of Art named Trisno Santosa, contains character values of state defense that can be applied as learning for readers and audience of the performance. *Ketoprak* manuscript shows the reflection of *Kyai Kala Gumarang*’s state defense character values in the dialogue of the characters. It is expected that the character value of state defense can be widely practiced as the example so that we can grow our fondness toward our country as good citizens to become welfare and justice country.

REFERENCES


Regeneration has become a global issue related to disruption as a result of the rolling of the industrial revolution 4.0. The MSMEs as one of the elements in the industrial revolution are also facing the challenges of regeneration. The challenge is in the form of a process of transition from generation to current generation, which is called millennial generation. This research aims to discover the extent of millennial generation perceptions of the competitiveness of MSMEs and analyzing the extent of their readiness to accept the transfer of generations as MSME performers. This research is based on primary data that collected through a survey of 210 millennials taken by accidental sampling in six districts and one city in Solo Raya. The results of research showed that most of the millennial generation considered that the products and services of MSME performers were good, while the price, prestige and distribution are quite good but lack in promotion. Most of the millennial generation expressed their willingness to become the MSMEs and culinary sector who with the most interest by millennials

**Keywords:** millennials, industrial revolution 4.0, regeneration, MSMEs

1. **INTRODUCTION**

The word or term regeneration is increasingly heard along with the appearance of disruption phenomenon due to the rolling era of the industrial revolution 4.0. Relation to disruption, regeneration is one way to survive in the massive wave blows of change, to maintain existence and sustainability in this era. In the industrial revolution 4.0 driving changes not only in the digital economic sector, but also affected in other sectors which were then marked by massive transformations in various fields known as the disruptive era. The fourth generation industrial revolution is marked by the emergence of innovative technology that will integrate various fields of scientific and technical disciplines, mainly the combination of the physical world, the digital world and biology [1]. The challenge now is how to motivate business people to awaken their potential. Humans no longer have control over technological changes and disruptions that came with the fourth industrial revolution [2]. Many giant companies that have experienced bankruptcy and death, in this case, history has recorded it, which one of them is a photo kodak company that fell in the era of the industrial revolution 4.0. The industrial revolution not only had an impact on large companies, but the industrial revolution also had an impact on companies
at the micro scale or better known as Micro, Small and Medium Enterprises (MSMEs).

The shock of both large-scale and micro-scale businesses prompted many researchers to study the challenges, opportunities and efforts to face the industrial revolution. Literature study found that regions in Europe face many challenges and opportunities in terms of industry use and industry technology for the MSMEs industry model. Many of these MSMEs are moving towards the industrial revolution 4.0 facing challenges including the lack of resources, skilled for SMEs for Industry [3]. In Germany, one of the challenges of MSMEs in the industrial era 4.0 is the mastery of IT, where IT plays an important role in the creation of value chains through the integration of information both horizontally and vertically. A qualified workforce is needed for the development, introduction and utilization of Industry 4.0 is very much needed [4].

The problem of MSMEs in the face of the industrial revolution is not only faced by MSMEs in Europe or in other parts of the world. But this challenge is also faced by small and medium enterprises (MSMEs) in Indonesia. The problems faced by many MSMEs are low productivity, it is related to the low quality of human resources in micro scale businesses, and the low competence of micro scale business entrepreneurship. In addition, MSMEs also face factors that are still obstacles in increasing MSME competitiveness and performance one of them is limited access to capital, limited access to markets, and limited access to information about resources and technology [5].

The availability of skilled resources in technology, especially information, is a problem that many MSMEs face [5]. The gap in capability of MSME workers to technology, especially information technology in the industrial revolution era can be bridged with one of them being to involve millennial generation or generation Y through the process of regeneration. Technological issues at MSMEs are faced with the involvement of generations born in the midst of the industrial revolution.

According to Lyons, generation Y which is known as millennial or millennium generation is the generation that uses a lot of instant communication technology, such as email, SMS, instant messaging, and social media like whatsapp, Facebook and Twitter, in other words generation Y is the generation that grew up in the booming internet era [6]. Millennials also differ in terms of employment and income, in this generation many college graduates work in jobs that do not require a degree, and for those with low education, job vacancies still remain concentrated in the low wage sector and the retail sector [7]. Millennial generation is a large workforce that tends to be multi-tasker, learns quickly, and is likely to change careers [8].

This research tries to discover the extent of millennial generation's attention to the existence of MSMEs by examining how millennial generation perceptions of MSME competitiveness and potential, the involvement of this generation in the activities of MSMEs and their willingness to engage as SMEs.

2. METHOD

This research is a descriptive research that aims to provide an overview or descriptive of a situation objectively. The research was conducted in the Solo Raya area by taking millennial generation participants in seven Cities / Regencies throughout the Solo Raya that is Solo, Sragen, Sukoharjo, Karanganyar, Boyolali, Wonogiri and Klaten. Solo Raya was chosen as a research location with the consideration that this region is one of the creative industry areas that is quite prominent in Central Java, Indonesia. The most dominant creative industries in this area are fashion, culinary and handicraft [9].

The data used in this research are primary data collected through structured interviews with questionnaire guidelines. Interviews were conducted with 210 millennials taken by accidental
sampling in seven districts and a town in Soloraya. Interviews were conducted on 30 millennials who were willing to be interviewed in each region by meeting with millennials at the activity center or places where this generation spends time hanging out in malls, wedanggun or cafes. The collected data were analyzed using qualitative descriptive analysis methods.

3. RESULT AND DISCUSSION

A study of the readiness of MSMEs in Solo Raya to face the era of disruption shows that MSME performers in the creative industries especially fashion, culinary and crafts need to immediately adapt to the transformation of digital technology [9]. In addition to adaptation, the regeneration process also needs to be prepared for the sustainability of this business. Millennial generation's perception of the MSMEs existences becomes an important point in presenting the right strategy in the regeneration process and maintaining the continuity of this business in facing the challenges of competition and reaching the market in the industrial revolution era 4.0.

3.1. Millennial Generation Perception of MSME Competitiveness

MSMEs competitiveness can be seen from the ability of MSMEs to compete with their competitors. In this research, the ability of MSMEs to win in competition is seen from the strengths in terms of product quality, competitive product prices, product prestige service to consumers, promotion, and product distribution.

<table>
<thead>
<tr>
<th>UMKM competitiveness</th>
<th>Good Amount</th>
<th>%</th>
<th>Enough Amount</th>
<th>%</th>
<th>Not Good Amount</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quality</td>
<td>104</td>
<td>50</td>
<td>103</td>
<td>49</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Price</td>
<td>86</td>
<td>41</td>
<td>121</td>
<td>58</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>Prestige</td>
<td>58</td>
<td>28</td>
<td>101</td>
<td>48</td>
<td>51</td>
<td>24</td>
</tr>
<tr>
<td>Service</td>
<td>101</td>
<td>48</td>
<td>88</td>
<td>42</td>
<td>21</td>
<td>10</td>
</tr>
<tr>
<td>Promotion</td>
<td>52</td>
<td>25</td>
<td>54</td>
<td>26</td>
<td>104</td>
<td>50</td>
</tr>
<tr>
<td>Distribution</td>
<td>48</td>
<td>23</td>
<td>96</td>
<td>46</td>
<td>66</td>
<td>31</td>
</tr>
</tbody>
</table>

Source: Field survey, 2019

The results showed that most millennials generation assume good for the products and services of SMEs and were good enough at price, prestige and distribution. But in the promotional sector it is still lacking. MSMEs have not used much digital technology in promoting their products. In the price sector and prestige, it is considered sufficient in the meaning that potential can still be maximized. This is in line with another research that found a strategic step in increasing the competitiveness of MSMEs, among others are maintaining and winning competition through increasing attractive product packaging (in this study to increase prestige), competitive prices and maintaining customer loyalty [10].

What is the perception of the young generation towards the potential of MSMEs in the industrial revolution era 4.0? The questions that given are followed by an explanation of the potential of MSMEs to be able to develop and improve for the better. In this research millennial generation only provides a potential or non-potential assessment. And the results show that most (92%) of the young generation are optimistic that MSMEs have the potential and ability to compete in this 4.0 era.
3.2. Regeneration Readiness of Creative Industry MSMEs

To see the readiness of the millennial generation to enter the creative industry, a research is needed on the extent of this generation's involvement in MSME activities both in the production and marketing processes. The results showed that the majority of respondents (70%) had never been involved in MSME activities and 30% said they had been involved for example in marketing activities (becoming a reseller) or helping the production process if the business belonged to their parents, family or others.

Although the most respondents have never been involved in MSME activities, but millennial generation can be used as opportunities and partners of the MSME itself before the regeneration stage. Opportunities that means there is a smart and critical market that can be embraced by MSMEs as well as challenges to be able to produce products and services that meet the interests and desires of the millennial generation [11].

Not many millennials are involved in MSME activities at this time does not mean that this generation is not interested in becoming MSME performers. The results showed that 93% of millennial generation respondents in this research expressed their willingness to become MSME performers.

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### Table 2. Millennial Generation Perception of MSME Potential in the 4.0 era

<table>
<thead>
<tr>
<th>Potential in Era 4.0</th>
<th>Amount</th>
<th>Prosentase (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Potentially</td>
<td>194</td>
<td>92</td>
</tr>
<tr>
<td>Not potentially</td>
<td>16</td>
<td>8</td>
</tr>
<tr>
<td>Total</td>
<td>210</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Field survey, 2019

### Table 3. Involvement of Millennials in MSME activities

<table>
<thead>
<tr>
<th>Involvement in MSME activities</th>
<th>Amount</th>
<th>Prosentase (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>64</td>
<td>30</td>
</tr>
<tr>
<td>Never</td>
<td>146</td>
<td>70</td>
</tr>
<tr>
<td>Total</td>
<td>210</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Field survey, 2019

### Table 4. The willingness of millennials to become MSME performers

<table>
<thead>
<tr>
<th>Willingness to Become a MSME performer</th>
<th>Amount</th>
<th>Prosentase (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>195</td>
<td>93</td>
</tr>
<tr>
<td>No</td>
<td>15</td>
<td>7</td>
</tr>
<tr>
<td>Total</td>
<td>210</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Field survey, 2019
Similar research in Slovakia also shows that most of the millennial generation young people prefer to be entrepreneurs in SMEs rather than being employees in a company. 99% of the country's conditions are strongly supported and dependent on the SME’s sector which provides 75% of employment opportunities and 50% of added value to the country [12].

Some of the reasons for the willingness of this generation are their interest in the characteristics of work in the creative industry including independence, not bound by time and place so that they can still do other work. Not much different from the young generation in Europe who have an interest in starting a business, they tend to be more oriented towards seeking independence and freedom in making decisions about the strategy and operations of their company [12].

This is in accordance with the characteristics of millennial generation proposed by Lancaster & Still that millennials tend to be more cooperative than receiving orders when working and more pragmatic in solving problems [5]. By working as SMEs they have the freedom to make decisions, more independent not under the orders of others and instead in this work they can work together with various parties in the fields of providing raw materials, production, marketing, promotion, distribution and other lines needed for the existence of his business.

The behavior of millennial groups in looking at the concept of entrepreneurship tends to be influenced by environmental factors and the development of entrepreneurial trends (friends / community). Behavior that tends to be caused by the social environment and the development of information technology becomes an important factor in developing the millennial desire for entrepreneurship. The increasing number of interesting business concepts based on information technology tends to provide entrepreneurial impetus to the community [13].

The creative industry sector which is much in demand by the millennial generation is the culinary field besides that also in the fashion sector. Potential culinary sector has a high prospect to be managed to see the city of Solo as a culinary tourism icon.

<table>
<thead>
<tr>
<th>Creative Industry Sector</th>
<th>Amount</th>
<th>Prosentase (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Craft</td>
<td>30</td>
<td>13</td>
</tr>
<tr>
<td>Fashion</td>
<td>84</td>
<td>36</td>
</tr>
<tr>
<td>Culinary</td>
<td>114</td>
<td>49</td>
</tr>
<tr>
<td>Others</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>Total</td>
<td>232</td>
<td>100</td>
</tr>
</tbody>
</table>

Source: Field survey, 2019

The Solo Raya region, especially the city of Solo, has a very strategic position, namely at the meeting of the Pantura lane (Semarang) and the south coast lane of Java (Yogyakarta). Strategic position allows this region to be a transit point and a place of tourist arrivals from outside the city of Surakarta. The diversity of attractive tourism potentials in the city of Solo such as heritage tourism (cultural heritage and traditional values), historical tours, shopping tours, and culinary tours [14] [15].
4. CONCLUSION

Through the results of the explanation above related to the results of millennial generation perceptions of the existence of MSMEs, the research team can conclude that the level of competitiveness of MSMEs can still be improved even better. Like the distribution system, service and prestige still have the potential to be maximized, of course, with increased knowledge, ability and strategy in utilizing technological and information developments. Similarly, in the field of promotion, hard work is still needed to align MSMEs in the wider arena of competition. Millennial generation is a demographic bonus that has the potential to succeed MSMEs regeneration going forward. According to the Indonesian Central Statistics Agency within a period of approximately ten years from now the productive age of the millennial generation experiences a peak of around 60% of the total population in Indonesia. The positive perceptions of the millennial generation towards the potential of MSMEs and the willingness to engage as MSMEs entrepreneurs become the initial capital that needs to be responded by all stakeholders.

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Utilization Museum Vredeburg as a Learning Resources Civic Education for Improvement Character Citizenship Communities

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ABSTRACT

Citizenship education is obtained by the public through formal academic schooling through the subjects of Pancasila and Civic education. After graduating from High School (SMA), citizenship education will be obtained if someone goes on to the university level. Citizenship education informal education from elementary school to tertiary education is limited only in time and space, whereas to apply the character of citizenship requires a lot of activities outside of school hours or lectures. Lots of space and scope to be a source of citizenship education learning, one of which is a museum. The museum has cultural value, struggle and high potential knowledge which is a source of citizenship education for the community. In this study, researchers will focus on the use of the Fort Vredeburg struggle museum as a source of citizenship education learning in the community. The research method used is qualitative, in collecting data using interview methods, documentation and some data documents about the Fort Vredeburg Museum. The purpose of this study is to explore that the artistic buildings and museum collections of Fort Vredeburg which have high historical value can have great potential as a source of learning citizenship education in the community.

Keywords: Fort Vredeburg Museum, Nationality, Character.

1. INTRODUCTION

In improving the quality of education in Indonesia, efforts have been made through Law No. 20 of 2003 concerning the National Education System Article 1 paragraph (1) that: "Education is a conscious and planned effort to create an atmosphere of learning and learning process so that students actively develop their potential to have religious-spiritual strength, self-control, personality, intelligence, noble character and the skills needed by himself, the nation and the country ". Education is an effort to guide, direct and give learning to someone to be better, through cognitive, affective and psychomotor aspects [1].

The teaching and learning process of formal schools in Indonesia is indeed carried out in the classroom/room of each school. An Tradition by Anglo Saxon gives the view that teaching and learning outside the classroom/room will provide adventure experiences and further enhance leadership skills, such experiences are provided by the center of a specially built
outdoor space [2]. In the Scandinavian context, the teaching and learning process outside the classroom/room will involve the nearest natural or cultural landscape [3]. Education in Indonesia is expected to be able to make the community a consistent citizen of maintaining the Unitary State of the Republic of Indonesia through efforts to shape the citizenship character of students that are useful for themselves, the nation and the state. Character education has a higher meaning than moral education which teaches what is right and what is wrong and instills habits about what is good, so students become understanding, able to feel, and able to do what is good. Citizenship Education is one of the missions carried out by Citizenship Education. Other missions are political education / democratic education, legal education, human rights education, and anti-corruption education [4]. Citizenship character education should not only be obtained in formal schools or universities, in other words, there is a lot of space for the community to get a contribution to learn citizenship education, one of them through museums.

Museum in Yogyakarta, 57 museums are still managed by both private and government. The museum is a physical building architectural building in which there are objects of artifacts. There are several classifications of museums, namely art museums, science museums or historic museums that are exhibited to the elements of society [5]. The understanding of Falk & Dierking is reinforced by Komarac, which gives an understanding of the museum as part of a broad entertainment and cultural environment, which is dominated by visitors who have high demands, who seek deep experience (edutainment) and time-saving arrangements [6]. In Yogyakarta, museums included in the struggle museum classification are the Museum of Struggle, the Army Museum, the Museum of the JogjaKembali Monument, the Great General Museum H. Soeharto, the Wanitatama Movement Museum, the Sandi Museum Vredeburg Museum.

The Fort Vredeburg Museum has a dancing identity from other struggle type museums because the history of the Vredeburg Museum greatly influenced the civilization of the people in Yogyakarta, even in Indonesia. The Vredeburg Fort Museum is located in the zero kilometer area of the center of Yogyakarta City. The Vredeburg Museum is also surrounded by old Dutch heritage buildings such as in the west there is GedungAgung (a former resident's house), in the south there are a Ngejaman church (GPIB Margamulya), BNI Bank Office 1946, Post Office and Bank Indonesia offices, in the east and to the west there is a traditional shopping center namely the Beringharjo market and Malioboro street. The Vredeburgfort museum consists of an educational element as well as a place for recreation. The historical background of the city of Yogyakarta and the capital of the Republic of Indonesia are inseparable from the history of the existence of the Vredeburg Fort Museum. In the Vredeburg Fort Museum it contains dioramas and minima of all historical processes, for example when the Renville Agreement was signed, Sudirman was appointed as the Commander in Chief of the Armed Forces, the implementation of the UtomoBoedi Congress. The collection presented is an object that has been used during history, such as a typewriter owned by Surjopranoto. This typewriter was used by Surjopranoto to lead sugar factory workers in Yogyakarta to strike as a form of inaction with the current Dutch injustice. The history began from the Diponegoro War (1825-1830), the Japanese occupation of Yogyakarta, the Dutch Military Aggression II, and the signing of the Renville Agreement by the Indonesian people until the sovereignty of the United Republic of Indonesia (RIS) on 27 December 1949. The history of the struggle at the Vredeburg Fort Museum began Indonesia returned to the Unitary State of the Republic of Indonesia and ended when the New Order began.

One method that can be done by teachers to provide Citizenship Education learning is through the method of visiting the Vredeburg museum. learning by visiting a museum is
already a number of schools that do but are not optimal because it is constrained by the minimal learning hours and location of schools that may be far from the location of the museum. The museum is a place to store many collections that can be used as integrated learning resources that provide direct experience for students. Concrete learning resources can be used to facilitate students' understanding of the material that supports the implementation of learning in schools [7]. Learning activities carried out in the museum will provide a new atmosphere and different from the atmosphere of learning in the classroom. A new atmosphere to increase students' motivation to participate in learning activities, so students are engaged to be directly involved in learning activities actively, it is hoped that learning objectives can be achieved optimally [8].

Based on the description above, it is important to do in-depth research related to informal education through the museum as a source of citizenship education learning, including the use of the Fort Vredeburg museum as a source of citizenship education learning to improve the character of citizenship in the community.

2. METHOD

This research uses a qualitative approach by applying the case study method. Research with case studies will result in in-depth agreements about the completeness and variance of the phenomenon under study. The advantage of this case study is that the researcher will focus on context and process [9]. This research was conducted at the Benteng Vredeburg museum in Yogyakarta, Indonesia. The findings of this study can be used as hypotheses and theories in learning citizenship education resources through the Fort Vredeburg Museum. Also, it can provide an understanding that the building, as well as the buildings and environment of the Fort Vredeburg museum, become a means of learning citizenship education outside the classroom/room able to have a positive impact on the character of citizenship. Data sources are 1) informants of museum visitors and educators of the Vredeburg Fort Museum 2) events related to the process of the existence of the Vredeburg Fort museum, and 3) documents, obtained from several collections of the Fort Vredeburg Museum. In collecting data, the authors have collected documents as literature studies, conducted in-depth interviews, and field observations [10]. Many participants who were visitors and museum managers were successfully interviewed through a depth interview with the help of a semi-structured interview guide.

3. RESULT AND DISCUSSION

The understanding used by Anglo Saxon literature that is transferred to the Scandinavian context is a learning process based outside of school, then in this study will explain that the museum is also able to be a source of learning for the community, not only focusing on recreational visits inside the museum, but in terms of both collections and the structure of the building, the Benteng Vredenburg museum holds a story that can be a learning of citizenship character in the community [11].

The vision of the Vredeburg Fort Museum is to make the museum as a Center for the preservation of historical values and the struggle towards the formation of a characterized Indonesian society. In this vision implies that the museum wants to be the center of activities to maintain the integrity of the destruction of the values and struggles of Indonesian people who have high national insight. If the vision is elaborated, then there are 4 main visions of the Vredeburg Fort Museum, 1) The preservation center, the center of community activities in preserving historical values as well as national insights to prevent extinction. 2) the value of
history and struggle, gives a valuable meaning that is used as valuable learning from the past, namely history and the spirit of the nationalist struggle. 3) the people of Indonesia, those who recognize Indonesia as their homeland and shed blood and are ready to be loyal to all legal products in Indonesia. 4) Characterized, the community is expected to have the ability to understand identity and have a strong national outlook. In realizing the vision, the Fort Vredeburg Museum certainly has a mission 1) The realization of the preservation of objects and historical values of the struggle of the Indonesian people through physical preservation activities/collections and character values, 2) the role of the museum as a source of research so that informed information can be realized 3) realization of pleasant educational services in the museum that is the element of education (education) and entertainment (edutainment), so that all activities in the Vredeburg Fort museum must be educational and entertainment [12].

3.1. Facility for learning citizenship education resources

The Vredeburg Fort Museum was built in 1760 by the Dutch Government, originally its name was not Vredeburg but Rustenburg Fort (resting fortress). The initial purpose of building this fort was used for the Dutch army to withstand attacks from the Yogyakarta Palace and become the military headquarters of the Republic of Indonesia Army. The form of the Vredeburg Fort Museum is square, on all four corners, there is a guard room (select / bastion), namely Jayapurusa (northeast side), Jayawisesa (on the northwest side), Jayaprakosaningprang (southwest side), and Jayaprajitna (southeast side). Fort Vredeburg is surrounded by a moat, a lift bridge, and a large, solid wall. The Vredeburg Landscape Museum has 55 dioramas in 4 rooms. The museum's masterpiece collection is the Vredeburg Fort building which is a cultural heritage object with Dutch architectural buildings. The existence of the library consists of a collection of history books, audio-visual room, and group study rooms.

In the 21st century in this digital era, people visiting museums cannot be separated from smartphones in their hands, small screens as the focus and their lenses. The impact of digitalism has touched scientific disciplines, including museums. Some museums experience authentic changes and transformations to be able to compensate for the rapidly developing digital situation. [13]. Digitization of collections, museum history, studies and has been implemented in the Fort Vredeburg Museum. The entire collection room is equipped with the digitization of the collection, starting with the barcode of each collection so that visitors who are comfortable with a smartphone can access the material in the collection. The Vredeburg Fort museum collection by Gallery Systems (Management Software). The value of patriotism in the Fort Vredeburg museum is also digitalized by the presence of a game that is displayed with a 21-inch screen, the game invites the public to refresh with the shooting as a warrior is doing a war.

The museum does store a lot of cultural history of civilization, but the presence of their technology is no longer considered a cultural authority, even though the museum is in the colonial era but as an institution with social responsibility [14]. Submission of the Vredeburg Fort museum relating to cultural values is increasingly performative by providing a useful framework for the usefulness of contemporary museums. The packaging of the Vredebyrg museum in conveying cultural values to the value of citizenship does not only lie in the data collection, but various activities are facilitated by the museum manager BentngVredeburg. Some facilities include 1) seminar room, 2) exhibition room, 3) performance room, all facilities provided by the Fort Vredeburg museum become an alternative place for various exhibition activities, seminars, discussions, meetings, and training.
3.2. Activities in the use of museum Vredeburg as a source of citizenship education learning

The citizenship education discussed in this study is related to citizenship education conducted at the Benteng Vredeburg Museum, Yogyakarta, Indonesia. The museum can be used as a source of further citizenship learning from the learning of Pancasila education and citizenship in formal schools. The vision and mission in the Fort Vredeburg museum give room to the community to develop the values of citizenship, so it's not just museums that provide citizenship values. If informal schools the material for citizenship includes more cognitive, then in the museum there will be more effective and psychomotor in the process of increasing the value of citizenship. Studying in a museum that has high historical value has significant potential.

Unlike formal schools and universities, museums have other ways of conveying their mission in the world of education. The Vredeburg Fort Museum serves a wide and effective range of publics from several groups. The manager of the Vredeburg Fort Museum has no difficulty in inviting visitors to learn about the history of nationalism in the Fort Vredeburg Museum because the majority of visitors are stimulated by curiosity and active in museum visits. Vrederbergfort museum has the potential to facilitate historical concepts relating to the struggle of the hero in usurping the independence of the Indonesian people from the invaders. Regarding citizenship values that can improve the citizenship character of Indonesian society, here are some of the values of citizenship obtained: 1) Patriotism and nationalism, 2) please help, 3) selfless help, 4) honesty and 5) cooperation.

Trying to be a place for every activity related to the development of citizenship values, it is proven by the many activities of the community ranging from children to the elderly. Various activities are welcome by the Vredeburg castle museum, some of which are:

- **Museum night community**
  The museum night community was founded in 2012 to invite people from various circles to explore museums and cultural reserves in a fun way. The activities of the museum night community are also provided by the Fort Vredeburg Museum, so the community activities to explore the Fort Vredeburg museum are conducted in the afternoon until evening. The nights of visiting the museum give a different sensation, the packaging is made as attractive as possible by the museum night organizer and museum manager of Vredeburg Fort. The museum's night activities are not only limited to surrounding the museum at night but also many games are presented, such as amazing races, kids in museums, heritage classes, historical discussions, and historical film surgery.

- **Cinema Museum**
  Museum cinemas are shown in the Audio Visual Room, one of the rooms in the Vredeburg Fort Museum. Historical film review is one of the activities that is of interest to the public, watching films that are usually in theaters or malls, now presented at the Fort Vredeburg Museum. Filming of the film at the Fort Vredeburg Museum must have educational and entertainment elements so that historical values and nationality insights, as well as citizenship characters, are not eliminated in this activity, because after the screening the film is continued with discussion to the visitors.

- **The museum enters the village**
  The village entrance museum will be organized by the community around Vredeburg Fort, then it will get a response from the Fort Vredeburg museum which directly participates in the village entrance museum. The community has a plan to explore the area that was passed by General Sudirman, one of the heroes who participated in fighting for the Indonesian
nation. In this activity, it does not only contain historical values but indirectly provides character education to the community relating to the values of patriotism and nationalism. Also, community cooperation in this activity also fosters cooperation between partners.

- **The Museum goes to the School**
  Museum activities at the school entrance are also carried out by the Fort Vredeburg Museum, by picking up students to visit the museum. This activity aims to invite students to get to know the museum since the beginning, strengthening national identity begins with understanding the nation's history. The game provided by the museum manager attracts the curiosity of students, which over time will be curious about history.

- **The Museum Goes to the Mall**
  Museum activities do not stop at school or activities inside the museum, but the museum provides innovation. The Vredeberg Fortress Museum often exhibits museum collections into malls in Yogyakarta namely Malioboro malls, Transmart, Jogja City Mall and Sleman City Hall. The purpose of this activity is to inform the public about the Fort Vredeburg museum, historical values and national insights to be informed.

- **Cross Puzzle (TTS) Revolution**
  The Vredeburg Museum also invites people to participate in learning history so that people do not forget the heroes who have fought to defend the Indonesian people. The TTS distributed by the Vredeburg Fort Museum concerns the history of the revolution and is related to the Fort Vredeburg Museum. TTS is distributed through social media, the community is expected to participate in filling out the quiz, then it is expected to send the right answers, then the museum will draw to determine the winner. In this case the value of the spirit of enthusiasm to answer the TTS, confidence is gained in the activities presented by the Fort Vredeburg Museum.

Using of vredeburg museum as a source of learning Citizenship Education is quite effective, some of the reasons are (1) a large collection of historical relics of the struggle that gives students a sense of curiosity to better learn the love of the country and defending the country, (2) the architecture of the vredeburgfort museum building which is unique and full of historical values make students more curious about the history of the struggle for Indonesia, (3) educator of the fort vredeburg museum which provides a detailed understanding of collections by linking good citizenship values in daily life can make visitors and students better understand the values of citizenship [15]. The activities and museum collections of the Fort Vredeburg can provide effectiveness in learning history and citizenship even though there are obstacles, which are related to time. The extensive collection and buildings in the Fort Vredeburg museum are not enough for one day to study the values in the Fort Vredeburg museum.

4. **CONCLUSION**

The Fort Vredeburg Museum is a struggling museum located in Yogyakarta. This museum can become an informal community school as a source of citizenship education learning. Collections, forms of buildings, and activities held at the Fort Vredeburg museum strongly support educational goals in Indonesia. Educational learning resources Citizenship is not only informal education, but all spaces can be used as learning resources including the Fort Vredeberg Museum. Some programs of the Vredeburg Fort Museum activities to realize the vision and mission of the Minister of Religion Museum are appropriate to be used as a source of learning Citizenship Education, such as exploring the museum even in days, visiting
the museum, the Fort Vredeburg Museum entering the village, the museum entering the mall, the museum entering the school and also holding it TekaTeki Cross Revolution through Instagram. Some of these activities are community participation from several groups, ranging from the age of children to the elderly who can learn citizenship education at the Fort Vredeburg Museum. The values of patriotism, nationalism, and nationalism can be felt by visitors to the Fort Vredeburg Museum.

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Islamic Expression of *Wali* Mosque Interior and Architecture in Indonesia

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ABSTRACT

There are two main approaches to understanding Islamic Design and Architecture. First, an approach that emphasizes the object as a product of thought. Second, the approach by looking at Islamic ideas, values, and principles through religious sources and not speaking within the framework of objects. In the second approach, the values and principles of Islam expressed through the composition of forms and spaces in buildings. This study aims to find patterns and variations in the implementation of Islamic values and principles in the exterior and interior of buildings, especially mosque building. Case studies are several Wali mosques in Indonesia. Data obtained from physical observations, interviews, and visual documentation. The analysis conducted with an interpretive method that describes the physical characteristics and meanings of some study objects in-depth. This paper can conclude that Islamic expressions those related to the value of transcendence or the remembrance of monotheism can be found in Wali mosque and mausoleum. The results of this study are expected to be used as input for further studies on the search for 'forms' in Islamic design and architecture, especially the form of mosques in Indonesia.

Keywords: form, Islamic architecture, Islamic value, object, meaning.

1. INTRODUCTION

Mosque architecture is a cultural work of Muslims. Mosque architecture is a prime example of what called Islamic Architecture. The approaches and studies that have been carried out to understand Islamic architecture classified into two categories of approaches. The first approach emphasizes more on the object as a product of thought or more based on the discussion and framework of thought to objects that are products of Islamic society. This approach leads to a discussion of building objects that are more of an image-forming and are often not based on a basic understanding of the community, place, and time that forms the background. A second approach is an approach by looking at Islamic ideas, values, and principles through religious sources. An approach does not speak in terms of objects, but It speaks a broader context in the understanding of ideas and values [1]. Some Muslim intellectual figures who have ideas that are in line with this second approach include Seyyed Hossein Nasr and Ismail Raji Al-Faruqi. Seyyed Hossein Nasr argues that the important aspect of the creation of Islamic art, design, and architecture is a religious aspect called Islamic
Spirituality. There needs to be a spirituality and sufism approach in looking at elements of design and architecture. Because Islamic art produced from the depth dimension of Islam, it will bring people to the essence of their faith. Specifically, Islamic Syariah does not provide guidelines for the development of Islamic art, including Islamic design and architecture [2]. Ismail Raji Al-Faruqi sees Islam as an integral, progressive, and comprehensive system of life. According to Al-Faruqi, aesthetic is the view that emerged from the Tauhid worldview, which is the core of Islamic guidance, which can bring an observer's awareness of the idea of transcendence. Aesthetics in the concept of Islamic art, according to Al-Faruqi, does not stop merely at the aesthetics of physical form but has meaning and function as a reminder of tawhid. Tawhid means the ontological separation between God and the entire natural field. Muslim artists believe that nothing in nature can reveal God. Therefore, when he stylized every natural object he described, he kept it away from nature as far as possible. This is the reason why Islamic artworks away from naturalism and empiricism through stylization, which culminates in abstraction or formalism [3]. Spahic Omer argues that Islamic Architecture is a type of architecture that functions and (to a lesser extent) forms inspired primarily by Islam. Islamic architecture perpetuates facilities and (at the same time) is the actualization of Islamic principles. Practically, Islamic architecture is an Islamic religion that has been translated into reality in the hands of Muslims, so that it is an Islamic cultural and civilizational identity [4].

Previous research related to Islamic architecture theory and its application includes research by Mahmoud Itewi (2007), Mustapha Ben-Hamouche (2010), Rashid Kolvir Hojatollah (2012), Behnam Ghasemzadeh, et al (2013), and Sabir Nu'man (2016). Research on the development of modern theories of Islamic architecture by Mahmoud Itewi shows that it is necessary to consider religious and spiritual aspects, form and environment, as well as the general features of modernism and originality [5]. Mustapha Ben-Hamouche, in his research on Islamization of contemporary architecture, shows that Islamization of architecture must still base on mechanisms derived from the essence of Islamic thought, and the need for a critical process of filtering and re-theorizing on contemporary architecture [6]. In his research on identity discourse in Islamic architecture, Rashid Kolvir Hojatollah concluded that one of the most important factors in understanding Iranian-Islamic architecture in urban texture is identity. Identity elements in mosques related to urban views include domes, minarets, open and closed spaces, lights, directions, hierarchy, etc. [7]. Behnam Ghasemzadeh, in his research on symbols and signs in Islamic architecture, concluded that the style in Islamic architecture includes both secular and religious artistic styles. The most common styles are calligraphy, geometry, and flower designs, which show a high degree of complexity [8]. In his research on integrated architectural theory for Islamic architecture, Sabir Numan proposed a theoretical model in the form of four integrated elements used to guide the design process in Islamic architecture. The four elements are Pattern guidance from Allah and His Prophet (Muhammad SAW), Pattern and form from sustainable strategies and technologies, Form via sacred geometry, Regional context, and sensibilities for adaptive design [9]. Previous research above generally discusses the formulation of new theories in Islamic architecture related to modern architecture or contemporary demands and issues. The study of the design characteristics of Islamic architecture approached by looking at the ideas, values, and principles of Islam considered to be a gap of this research, so that general patterns of design characteristics can found.

The views of Seyyed Hossein Nasr and Ismail Raji Al-Faruqi, which are supported by the view of Spahic Omer, will be used as a basic theory to analyze the Islamic expression on the design and architecture of the mosque in this paper. As a cultural phenomenon, mosques in Indonesia express interpretations of Islam. The mosque is a resolution of the power play in its
community, besides being a utilitarian building for worshipers. The evolution and transformation of mosque architectural expressions reflect the dynamic process of culture [10]. Traditional mosques in Indonesia were born and developed as a result of the interaction between social elements of society in Indonesia, Nusantara, and the world. From the physical aspect, most mosques use a multi-tiered pyramid roof supported by four pillars in the main room, while the choice of materials and the composition of the space strongly influenced by local conditions, technology, owners, and factors that influence other traditional buildings [11]. Wali Mosque architecture is an architecture that was born from a local culture or is a local cultural identity. The origin of the the Wali mosque as the Javanese mosque derived from a local public or community building type that exists in this area [12].

The physical characteristics of this Wali Mosque are a rectangular floor plan, built directly on the ground with elevated floors, a pyramid roof overlap 2 to 5, on the sidewall of the Qibla protruding outward to form a mihrab room, having a porch space at the front, the existence of a fence around the mosque with a gate, without the minarets (but using bedug and kentongan), sometimes applying a ditch or pool on the front side of the mosque or the other side, the inclusion of mausoleum as an important feature of the configuration of the mosque, the use of a pillar to support the roof construction, prayer rooms for female worshipers (pawestren) under the roof of the main hall or on the left side of the mosque [13]. The Wali Mosque considered to still maintain the authenticity of its architecture or the authenticity of its local cultural identity until now is the Great Mosque of Demak. It was proven by including the Great Mosque of Demak in the tentative list of UNESCO World Heritage Sites in 1995.

2. METHOD

This research is classified as a qualitative descriptive study with an interpretive approach. Interpretive research is the investigation of social and physical phenomena in a context that is quite complex, with a view to explain the phenomenon in a narrative and holistic manner [14]. Researchers do not start with concepts that are determined a priori but rather try to allow concepts to emerge from experience in the field. Library data mainly obtained from the results of previous studies with the theme of Islamic Design and Architecture, especially mosque architecture. Library data mainly obtained from the results of previous studies with the theme of Islamic Design and Architecture, especially mosque architecture. As a case study, six Wali mosques in Indonesia were considered relevant. The Wali Mosque was chosen as a case in part because the Wali mosque was the prototype of the earliest mosque in Indonesia and now regarded as one of Indonesia's cultural heritage. Visual data in the form of certain photographs are redrawn to clarify the variables to be analyzed, which are the form and meaning. Interviews were conducted with the stakeholders of the mosque to explore the meanings of the mosque's architectural elements. The results of the analysis obtained findings of the implementation patterns of values and Islamic principles in the design and architecture, especially the principle of remembrance of monotheism as well as spirituality and Sufism.

3. RESULT AND DISCUSSION

The Wali Mosque used as a case in this study of Islamic expression is the Great Mosque of Demak, the Sunan Giri mosque in Gresik, the Cirebon Great mosque, the Menara Kudus Mosque, the Mantingan mosque, and the tomb of Sunan Drajat. The mosque chose because it is considered to have elements that are relatively still maintained its authenticity.
The architectural and interior elements of the Wali mosque analyzed by making interpretations of the meaning of the form considered to be able to imply a transcendence meaning that is reminiscent of the value of tauhid. Besides, the architectural elements of the mosque also analyzed the relationship between existing forms with spiritual meaning and Sufism.

3.1. The Tawheed Remainder

Tauhid means the ontological separation between God and all nature. Nothing in this world can reveal God. Therefore, when stylizing every natural object, it must be as far away from nature as possible. Some Wali mosques are considered to have applied the concept of Tawheed (monotheism) with the treatment of materials from building elements.

The surface of the mausoleum (tomb) wall of Sunan Giri and Sunan Drajat made of wood treated with carving patterns in such a way that the characteristics of wood material are not visible and what is more visible are carving patterns with shapes that are far from their natural features. The same treatment applied to other building elements made of wood. This can found in the column in the veranda of the great mosque of Demak, the Bledeg door in the Great Mosque of Demak, the door of the main hall of the Great Cirebon mosque, the minbar of the Great Mosque of Cirebon, and the door of the mausoleum of Sunan Kudus.

Carved with all wood surfaces and colored, the characteristics of wood, especially the texture or impression of the wood surface and the original color of the wood will be difficult or even not seen anymore. The original characteristics of wood material, which is a natural product of God's creation, have been changed so that the characteristics seem to avoid creating works that are equal to God's work.
The application of the transcendence concept that avoids similarities with nature, in addition to the wooden elements of the mosque, is also found in other elements of the Wali mosque and mausoleum.

Plastered brick walls in the mausoleum of Sunan Gunung Jati and the serambi of the Mantingan mosque are examples of the application of the tawhid concept. By applying the inlay technique that is inserting ceramic material (in the mausoleum of Sunan Gunung Jati) and inserting carved wood material (on the veranda of the Mantingan mosque) has changed the impression of the wall texture. Without the inlay technique, the impression of natural wall texture is one type of material, and the surface is flat. Whereas with the inlay technique, the wall impression becomes not one type of material, uneven, and so more artificial.

From the case above, it can be seen that the application of design and architectural concepts that away from naturalism and empiricism can be done through stylization, which culminates in abstraction or dematerialization (eliminating the impression of material character). Dematerialization has become an alternative implementation of the concept of Tawheed. The expression of some architectural elements and designs of the Wali mosque looks able to provide opportunities for the perception of the dematerialization concept. The conception of design and architecture as a reminder of Tawheed is the main point of the conception of Islamic design and architecture, as expressed by Ismail Raji Al-Faruqi.

3.2. Spirituality and Sufism

In addition to the concept of a monotheistic reminder that culminates in the concept of dematerialization, in Islamic Design and Architecture, there are also known ideas about spirituality and Sufism. One manifestation of the application of the spirituality and Sufism concept to the design and architecture of the Wali mosque in the form of the two until the five-tiered pyramidal roof. In the Sufi world, the abstraction of monotheistic beliefs transformed to the degree of piety translated into a concept called Maqamat. The concept of Maqamat illustrates the position of a person with his God, who must take physically and spiritually. This
concept described by conical construction. The outer ring line at the base of the cone is the symbol of the Shari’a road, the line drawn from the point on the outer circle of the base plane to the center of the base plane is the symbol of the Tarekat, the line drawn from the center of the base plane to the top of the cone is the symbol of the Ma’rifat, while the peak point of the cone is the symbol of the Hakekat [15].

The concept of maqamat by the conical construction transformed into the two until the five-tiered pyramidal roof of the Wali mosque building. The circle form on the cone base is transformed by simplification into a square form of the mosque plan because of the construction factor [16]. From the four corners of the square, a line is drawn to the top point to form a building resembling a pyramid. The form of the pyramid as a result of this maqamat transformation applied to the roof form of the main building of the mosque as a tiered pyramidal (tajug) roof with a variations number of the tire, namely the two until the five-tiered pyramidal roof.

At the top of the tajug roof is placed the Mustoko element. Mustoko's forms include the results of the stilisation of pineapple in the Great Demak mosque and lotus flowers in the Mantingan mosque and Menara Kudus mosque.

The form of the Pineapple chosen as a symbol because the term pineapple means as a play on the word An-Nas which means humans. So that, the meaning of the Pineapple symbol at the top of the pyramid or maqamat peak is a reminder even though our journey to God is at the peak of the Hakikat, but we are still human. While the lotus-form symbol can be interpreted as the purity of the soul when it reaches the peak level of maqamat (Hakikat). From the case of the roof designs of some of the Wali mosques above, it can indicate the application of concepts that are nuanced in spirituality and Sufism, namely the Maqomat concept. The application of the concept of maqamat means that it has raised the value of Islamic spirituality as an important aspect in the formation of Islamic design and architecture, as Seyyed Hossein Nasr argues.
4. CONCLUSION

The aesthetic in Islamic design and architecture is not only the aesthetic of physical form but must be able to bring the observer's awareness to the idea of transcendence, which has meaning and function as a reminder of monotheism as the core of Islamic teachings. The expression of monotheism in the composition of shapes and spaces results from the utilization of natural objects by avoiding naturalism whose culmination is an abstraction. The application of this concept found in the interior design and architecture of Wali mosques and mausoleum in Indonesia, one of which is by removing the impression of material character (dematerialization). Dematerialization on the Wali mosque and mausoleum can be achieved in at least 2 main ways, namely by changing the texture and color of wood material on all surfaces so that the natural impression of the wood is lost or far reduced. Another way is by inlay technique that is inserting ceramic or wood material in the plastered brick surface (wall) so that the natural impression of the wall texture becomes very artificial or far from natural.

The abstraction of belief in Tawhid transformed into the degree of piety, which translated through the concept of Sufism, namely Maqamat. This conception, which illustrates the existence of a person with his God, can be transformed through architectural forms and spaces. The application of this maqamat concept transformation can found in the architectural elements of the Wali mosque, namely the two, the three, and the five-tiered pyramidal roof.

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Civic Education: Fostering Global Citizenship among Indonesian Students

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ABSTRACT

This study aims to analyze the curriculum content of Civic Education in Indonesia and its ability to prepare students for global citizenship. Global issues such as global economy, international conflicts, interdependency, climate changes, and natural resource conflicts, create yet other issues which can be resolved at best with a satisfactory education system. Civic Education as a multidimensional education aims to foster global citizenship among Indonesian students through the topics included in the curriculum. Curriculum as part of education system contributed to prepare young citizens in future to face new challenges. This study employed qualitative method with content analysis technique. All of topics that related with Global Citizenship topics collect and analyze with references. The curriculum of Civic Education in Indonesia contains five main topics: human rights, global governance, diversity, national security, and interdependency.. These contents of Civic Education promote students who have global knowledges, yet hold firm to the virtues of Indonesia.

Keywords: global citizenship, students, civic education

1. INTRODUCTION

Global Citizenship Education (GCE) has been the discussion and the central issue addressed since the beginning of the 21st century by the expert scholars of Civic Education. There are three reasons this particular issue is of great significance and intriguing to be analyzed. Firstly, the increasing intercultural communication and human mobility which create a new order in the economic, social, and cultural fields [1], [2]. Each individual should be aware of the impact of cultural contact thereby can adapt to other cultures and minimize cultural conflict. Secondly, global issues such as natural resource scarcity, global warming, the increment of global interdependence, international conflicts, terrorism, global economic competition, and the rapid development of information technology [3]–[5], need to be explored by every young citizen in order to have a broad knowledge and understanding of the matter and take an active role for a better world. Thirdly, the emergence of negative impacts of globalization which take issue with our local values. Globalization has challenged the power of the implementation of national identity and ruined Indonesia’s national value [6]. The way Indonesian youth are more interested in modern culture and tend to disregard the national
Cultural is the big picture of how globalization has brought massive change to the values adopted by students in Indonesia.

Civic Education, in fact, has a role in encouraging students to have a global perspective that is the ability to comprehend a problem from different points of view [7]. GCE encourages students to have a bond in the community of global citizens, a sense of responsibility, global competitiveness, and a willingness to integrate with social change [8]. However, the role of Civic Education in Indonesia has not been the utmost, which is indicated by two facts. First, Indonesia ranks second last in civic knowledge out of 32 countries surveyed [9]. This survey measured students’ understanding of general topics concerning civic knowledge such as the functions of government, democracy, the role of political parties and civil society involvement. Second, students’ partaking in responding to local, national or global civic issues.

To answer challenges of globalization, Japan has embedded a special theme regarding globalization in Civic Education. It is contained in “international society and the challenges” which covers topics like defense, security, international relationship, diversity, and international contribution [10]. Civic Education in Japan has encouraged young citizens so that they are able to adapt to the rapid global changes[10], [11]. On the other hand, GCE in South Korea raises issues such as poverty and global equality [8] as an attempt to position the country as the “savior” for other countries in need.

To response about the challenge, this study aims to explore the curriculum content of Civic Education in Indonesia by comparing several indicators developed by UNESCO and Oxfam. This works toward discovering to what degree the curriculum of Civic Education has motivated young citizens to be global citizens.

2. METHOD

This study employed qualitative approach with document analysis method. Document analysis is a systematic procedure to review or evaluate documents, both printed and electronic [12], [13]. The first step in the process was to collect the main source of high school curriculum and student textbooks. A coding was then planned out by setting the indicators that refer to Oxfam and UNESCO guide of global citizenship. Besides, the document analysis was also supported by a series of interviews with expert scholars of Civic Education and education curriculum experts to enhance the result of the analysis. The object of the study was Civic Education 2013 High School Curriculum.

3. RESULT AND DISCUSSION

Civic Education had been updated in 2013 with several significant changes. Some revisions made were a balanced division of components into civic knowledge, civic skills, and civic disposition. The division of these components clarifies the purpose and direction of Civic Education to a greater extent in the hope of being thoroughly taught in its application. At the same time, a finding indicates that the curriculum of Civic Education introduces global citizenship knowledge in the basic competencies as described in Table 1.
Table 1. Global Citizenship Knowledge

<table>
<thead>
<tr>
<th>Topic in Global Citizenship Knowledge</th>
<th>Description of Topic</th>
<th>Basic Competency</th>
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</table>
| Equality and social justice           | • Challenges and dilemmas in upholding justice and equality  
• Ability to gain a broader perspectives on problem respecting justice and the solution | • Practice and protection of the laws  
• Understand the judicial process |
| Identity and diversity                | • Students are able to recognize their identity as Indonesian  
• Students identify cultural diversity and critically analyze the impact of the diversity | • Understand the main points implied in the Preamble of the 1945 Constitution  
• Analyze the indicators of national security threat  
• Understand the importance of national consciousness |
| Globalization and global interdependence | • Understand the impact of globalization  
• Globalization benefits and challenges for government and society | • Evaluate Indonesia’s role in international affair |
| Human rights                          | • History and philosophy of human rights  
• Globalization challenges encountered by government  
• Universality in human rights | • Analyze cases of human rights violation  
• Analyze cases of human rights violation in order to protect, promote, and fulfill human rights |
| Authority and government              | • How individual and group, public or private sector, contribute to global government | • Understand the structural and functional relationships between national and local government.  
• Analyze the dynamic of administering a country |

From Table 1, equality and justice as the topics for discussion included in Civic Education in Indonesia is based on the philosophical theory of the Indonesian state, Pancasila. The academic subject has students to understand justice in contexts by guiding them with subject matters of judicial process and protection of the law. Students acquire a knowledge of judicial systems in every level, from national through international system.

As a multicultural country, Civic Education in Indonesia equips students with an awareness of the assortment of religions, ethnicity, races, and cultures in Indonesia. The term
“diversity of unity” is introduced from the idea of Bhinneka Tunggal Ika. Students are prompted to inspect the challenges, threats, and obstacles to building national integration. Cultural diversity through Indonesia’s multicultural perspective is manifested in the slogan “Bhineka Tunggal Ika”. The profound meaning it holds needs to be preserved towards Indonesia’s continuance as a nation in the future.

Students examine some globalization issues by evaluating Indonesia’s role in international affairs. Civic Education is responsible in stimulating comprehension of global citizenship which covers national welfare issues and how to enhance competitiveness in global competence [1]. Furthermore, students are invited to discuss benefits and challenges of globalization, especially for building a society that more prepared and responsible to overcome their social problems.

Human rights become the central issue which are profoundly analyzed in Civic Education. This issue is presented as a campaign of universal values such as humanity, tolerance, and respect to other truths. Teachers should make learning activities by analyzing several cases of human rights violations.

Civic education in Indonesia contains heavy legal and governance materials which are related to preserve young citizens’ understanding about their duty and rights. The elements provided an understanding of structural and functional of the Indonesian government. The students studied relationships between national and local government in order to analyze the dynamic of administering a country.

Globalization era has led a life that requires students to change their perspective about how perceive themselves and others. It demands that every nation and country to be willing to see global point of view. If it were otherwise, it would cost them an isolation. No country or nation is possible to conceal or isolate themselves from the impact of globalization. It refers to various absurd phenomenon, yet generally illustrated in a single and economical term which pictures the development phase of evolutionary society, inevitable, and unalterable (Matthews & Sidhub, 2005). If we criticize, the media on television and the internet often use the word “the best in the world” which also one form of marketing about globalization, even though it is called “shallow globalization” [14], [15].

Based on Table 2, Civic Education is preparing students with a set of global citizens' skill. It is illustrated by the content of personal attitudes and skills which needed to live together. Empathy is required as a moral basis to establish equal interactions with the others, considering Indonesia as cultural diversity. Students are expected to express their feelings as their rights such as freedom to speak and giving opinions in public sphere. To enhance this ability, the teachers give opportunities in learning activities within peer group learning, debate, and presentations by improving public speaking skills.

<table>
<thead>
<tr>
<th>Table 2. Global Citizens skills</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Topic in Global Citizenship Education</strong></td>
</tr>
<tr>
<td>----------------------------------------</td>
</tr>
<tr>
<td>Empathy</td>
</tr>
<tr>
<td>Communication skill</td>
</tr>
</tbody>
</table>
Globalization refers to the formation of a world system, in contrast to internationalization which presupposes the states as an important unit. Globalization covers finance and trade, communication and information technology; migration and tourism, global community, linguistic, cultural, and ideological convergence. Although it does not exclude countries, it changes its state and potential[16]. Thus, the interdependence or dependence of life on this earth has led to an increase in the importance of mastering the science and professional skills of global citizens which is a condition in understanding global dimension of phenomena, politics, economics, and culture. When drawn from its historical root, intercultural tolerance and cosmopolitanism are the consequences of unexpected and unintentional European trade, capitalism, as well as colonialism growth[17]. The western world calls globalization as an inevitability whose existence is certain[18].

Every nation, both individuals and groups, is competing against competitors in all fields of life. In other words, globalization has demanded every global citizen to improve the quality of human resources to face competition since, in this era, only qualified human beings will survive or continue to exist. If we examine globalization, it cannot be separated from the global system issues. As a country, we must make connection throughout the world to a stage that was never predicted before.

There are more complex post-globalization relationships related to interdependence between nations. In 1977, two international relation students, Robert Keohane and Joseph Nye, reassessed the validity of the state-centric model and advocated new model that could more accurately represent the reality of modern international communication and interaction. The new model, known as a complex interdependence model, has different view and interaction between subjects from state-centric model. The differences between these two models are shown as follows:

![Figure 1. State-Centric Model dan complex interdependence model.](image)

Figure 1 shows that in the state-centric model, both state A and B represent their own country (personal or group), as shown by the arrow. In addition, international interactions are shown by two-way communication arrows between state A and B. Since the exchange occurs
at the state level, one can describe it as relation between countries, not international relations. This means that the communication and interdependence of the two countries are limited to formal diplomatic relations.

In contrast, complex interdependence model inherits the state-to-state communication channels, but is superior to the previous model because of its additional path. The complex interdependence model shows the interaction between country A and B (as well as country B and A), since modern countries use public diplomacy campaigns to convince foreign countries to approve their choices, goals, and means of policy.

The study of the global system is one of the topics that should be the content of the globalization topic. The relationship with every nation throughout the world has arrived at a stage that was never predicted. The interrelationships and interdependencies between nations are the result of our nation’s participation in a system that is running in the world today which is often called as a global system. As we realize, the scope of interdependence has increased since the end of the Second World War. This change can be traced to advances in science and technology that seem to have diminished the world as well as changes in interaction between countries that have succeeded in forming United Nation (UN) international organization and stopping the imperialism and colonialism tradition. Since we are in the middle of a global interaction system, we also experience global dependence. All these systems certainly have the characteristics of interaction opportunity component and the rules of the game as well as its influence.

In addition to discussing the concept of globalization, global education in its content also contains global issues as actual sources of information for students. At least the characteristics of global issues and problems, namely the scope is transnational, problems can only be resolved by multilateral, conflicts involving all parties, and the conflicts are continuous and interrelated[7]. In a pedagogical context, global education is applied to intercultural relation and communication [20]. This means that global education has a role that is able to bridge or mediate so that students recognize the connection between cultures. There is an interesting proposal from global education efforts, namely the need for more important involvement with geopolitical knowledge and current issues[21] so as global education can be studied more deeply and interestingly [22].

4. CONCLUSION

Civic education in Indonesia has included global competences in its national curriculum. In the aspect of knowledge of citizenship, the topics covered include elements such as a legal protection, diversity and human rights. Diversity is the main issue emphasized, remembering that Indonesia is a pluralistic country with a diversity of tribes. Meanwhile, in the domain of citizenship, the topics studied were empathy, namely the principle of mutual respect, and respect for diversity in ethnicity, religion, race, culture, and gender. The next researcher is expected to be able to explore the implications at school.

REFERENCES


A New Discourse about Moving Photography as a Static Visual Narration

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ABSTRACT

Entering the digital age, photography has developed very rapidly. One of which underwent major change was its form. The digital age offers a new form that is detached of the material aspects. Photography is no longer a physical object but an image as a data code that can be represented in various forms both printed or non-printed. The loss of physical form presents new possibilities in photography, for example, more easily manipulated, reproduced, and transmitted. Another thing is that non-physical photography allows loading several frames in one image. A new problem arises, which is blurring the boundaries between photography and cinema. This paper, through literature studies tries to explore the extent to which photographic works have developed today so as to look like cinema, and look for new boundaries between photography and cinema. So far, photographic works that have active motion elements (changing frame) are cinemagraph and boomerang. Both of them look like cinema, but using visual narrative categorization, it can be clearly traced that they are included in the photography category which is has static visual narrative characteristics. This paper finally coined the new term moving photography to distinguish it from conventional photography which had already existed and is even still common today.

Keywords: cinema, cinemagraph, moving photography, image, static visual narration.

1. INTRODUCTION

The word photography comes from two Greek terms, 'photo', which comes from the word phos (light) and 'graphy' which comes from the word graphe (writing or drawing). Thus the literal definition of photography is to write or draw using light. From these two words, the identity of photography can be translated by a combination of something natural (light) with practices formed from human culture (writing or drawing).

Research on the projection of light and light-sensitive medium was carried out in the 17th and 18th centuries, and even long before (In the 10th century Ibn Al-Haytam accidentally discovered the principle of optical work). However, the conception of photography that became the forerunner to modern photography was initiated by William Henry Fox Talbot in the early 19th century through his discovery, a device for recording light called camera obscura. This discovery is in line with the spirit of the industrial revolution which at that time was made the European nations competing to conquer the world, explore and record...
everything outside Europe. At the end of the 18th century to the beginning of the 19th century there were at least 18 other names besides Talbot in Europe and the United States that conducted research to produce images using light[1, pp. 5, 8].

As soon as its founded, photography changed the view of human culture, which was previously dominated by nature slowly began to dominate nature. The birth of photography is a turning point for people to get to know nature and share it with others. Photography technology and culture have evolved with changing times, even the identity of photography itself. Even so, characteristics of photography remains the same, as explained in The Photographer's Eye, these are the thing itself, the detail, the frame, time, and vantage point[2, pp. 6–11]. The thing itself refer to photographic ability to record what is in front of the lens, the detail refer to photography’s focuses on pieces of reality to tell something, the frame refer to the relationship between elements in the picture as a result of selection and elimination of reality or photographic framing, time refer to the effect of the duration of the exposure time on the resulting image, vantage point refer to the angle from which the photo was taken.

Even though the characteristics remains the same, digital era has major change to the form of photography. As a digital file, photographic works no longer depend on material objects. New problems arise when photographic works contain more than one frame in an image. Its now has dimension of time that makes the boundary between photography works and cinema works is blurred through the analysis of narrative aspects, this paper tries to categorize new term in photography, namely moving photography, to distinguish it from still photography and cinema.

2. LITERATURE REVIEW

The literature review firstly will examine dematerialization in photography, especially digital photography, then discuss the limiting phenomena between photography and cinema. This paper will further investigate the cinemagraph as a concept and phenomenon of digital photography to finally showing moving photography.

2.1. Dematerialization of digital photography

Photography previously refer as an object, it is an emotional object that gives satisfaction, its loss could causes sadness. Barthes even saw photography as a living creature that can aged so that it eventually became damaged[3, p. 93]. In the digital era, photography as a medium go through a process called 'dematerialization'. By dematerialization means digital photography is no longer a physical object that always involves paper or light-sensitive plates. Its rather a collection of data codes stored in electronic storage media in the form of binary numbers that when "opened" will represent an image through a series of computations (on a computer, digital camera, cell phone, etc.) and display it on the screen. In addition, its non-physical nature enables digital photography to be easily changed in contents, then produced, reproduced, transmitted digitally, and does not need to be printed. According to Sassoon, digital photography that has never been printed (only in digital form) can be seen as a truer version of photography (writing using light) than photography that requires physical media to display its image in the form of material [4, p. 196]. Therefore, the idea of photography before, which is still related to physical objects needs to be re-evaluated in the digital age.

It can be concluded that photography in the digital era is no longer a physical object involving photo paper, film plates, negatives, etc., but rather in the form of a visual image, which is a representation of reality that requires the visual senses / vision to perceive it. The
media itself can be chosen later by the artist or the photographer, because it is no longer the center of the idea of photography itself[5, p. xiii].

The loss of physical objects from photographic identity presents new problems, but also new many possibilities. Digital photography is no longer a physical object but a simulation on the screen. If previously the reality of photography only included physical objects (material form) that filled the dimensions of space, now, in digital era photography did not actually have a physical form, but might have filled dimension of time. In other way we could say digital photography might have duration because when dimension of space is no longer a limitation in photography, it is possible to use screens to display multiple frames in one photographic image. This lead to blurring the strict line between photography and cinema.

This kind of photography at first similar to the initial conception of film and cinema (moving picture). The differences to today’s film or cinema is that these kind of photography has no concept of succession of events or sequences of events [6, p. 25]. The easiest example is like a photograph in a newspaper in Harry Potter movies.

2.2. Cinemagraph

Cinemagraph was first made by a photographer from New York named Jamie Beck who worked with web designer Kevin Burg in 2011. Beck and Burg first made cinemagraph at the Fashion Week 2011 in New York, spending 1 to 2 days to produce work that tells about Anna Wintour from Vogue magazine examining the catwalk, or about fluttering hair models[7]. Immediately people fell in love with Beck and Burg's works, and that inspiring them to produce various other works and conducting various experiments to produce more spectacular cinemagraph works, also not forgetting to publish the new term cinemagraph as their findings[8]. Even so, it turned out that cinemagraph had existed 4 decades ago. At 1980, David Bowie had made a cinemagraph that aired at minute 0:33 - 1:25 in his video clip titled "Ashes to Ashes"[9].

in some papers, cinemagraph is said to be a combination of photography and cinema. In his paper, Erol said cinemagraph as a hybrid form of photography and cinema, and relate to digital technology [10]. Chiarini said cinemagraph represents a hybrid, a paradoxically animated photographic image, obtained via the use of techniques originating in photography, cinema, video and collage [11]. Both Erol and Chiarini agreed to see cinemagraph as innovation in photography. Bai and friends in his paper, too, sees cinemagraph from photography point of view, as photographic image that lend (partly) dynamic frame changing to make portraiture cinemagraph[12].

3. MOVING PHOTOGRAPHY

From the literatures mention about cinemagraph in this paper, at first they argue if cinemagraph is a hybrid of photography and cinema. But in the end, they all agreed that cinemagraph is innovation of digital photography. The inventors, Beck and Burg also claim that cinemagraph is a live image, a photographic works that contains moving elements (not as a result of the exposure time duration as said by Szarkowski) to repeat smoothly to create a moment of movement that never ends. What's interesting in cinemagraph works is that viewers can feel as though they are trapped in a frozen time and only repeats in the same moment, even some part(s) of the moment that move repeatedly, the others are freeze. This surreal and hypnotic experience is at least offered by the cinemagraph.
Although it has been 8 years since the term cinemagraph was coined, the term moving photography is not yet defined, thus the blurred line between digital photography and cinema has not been solved. Approaching through narration aspect of a visual media, this paper trying to categorize cinemagraph into photography instead of cinema, then coined new term in photography, namely moving photography.

The namemoving photography is to distinguish it from the term stop-motion photography which is basically means freezing movement within the photographic frame, and motion-picture with photography which means creating an impression of motion in the photographic frame [10]. Both produce still images, although stop-motion photography then combines all the frames and moves them to make a clip or cinema. Moving photography in this paper refer to motion in photographic image because of frame changing. Moving photography by its frame changing mode give a sensation like an attempt to get out of the photography’s trap of space and time, which is repeated forever in the same moment. Cinemagraphs especially, has a partly moving, partly frozen image at the same time gives a comfortable and strange sensation.

Another example of moving photography is the boomerang from Instagram. Boomerang is a very short video clip that is repeated (loop) or back and forth/forward backward (bounce) and is usually shared via social media[9]. Boomerang clips are created using the Boomerang application and are (usually) uploaded to the Instagram story feature. If the cinemagraph movement is only seen in one or several elements in the frame (technically by use masking feature in part of still frame, usually first frame), the boomerang advanced the entire frame to the next frame according to the time flow of the clip. Boomerang clip trend is bounce or back and forth, so that the object seems to move and then retreat back to the starting point, and the clip will looping from the beginning to the end then back again to the starting point, and so on. Boomerang offers a more lively photo sensation by making the real movements image that still photographic image offers in viewer's mind.

4. VISUAL NARRATIVE ASPECTS IN MOVING PHOTOGRAPHY

As a visual works, photography is very possible to contain narrative elements in it. Narrative is different from story. The story is defined as the sequence of events while the narrative focuses on a story. Therefore the narrative does not always have to be related to the duration of time. In their paper in the Design Thoughts Journal, Pimenta and Poovaiah explain more about static visual narratives, dynamic visual narratives, and interactive visual narratives[13, pp. 29–43]. To clarify the boundaries between photography, moving photography and cinema, can be seen from its visual narrative character. Table 1 will explain the strict boundaries between the those three in different distinguishing characteristics. These characteristics will categorize the three into Static Visual Narrative (SVN) or Dynamic Visual Narrative (DVN).

<table>
<thead>
<tr>
<th>Distinguishing Characteristics</th>
<th>Photography</th>
<th>Moving Photography</th>
<th>Cinema</th>
</tr>
</thead>
<tbody>
<tr>
<td>Manner of unfolding of the story</td>
<td>Unfolds in Space (SVN)</td>
<td>Unfolds in Space (SVN)</td>
<td>Extends in Time (DVN)</td>
</tr>
<tr>
<td>Visual appearance</td>
<td>Visual is fixed on the</td>
<td>Visual is partly fixed</td>
<td>Visuals are replaced in</td>
</tr>
<tr>
<td>Knowledge of the story</td>
<td>SVN’s bank on the prior knowledge of the story (SVN)</td>
<td>SVN’s bank on the prior knowledge of the story (SVN)</td>
<td>The viewer does not need to know the story prior to viewing (DVN)</td>
</tr>
<tr>
<td>-----------------------</td>
<td>-----------------------------------------------------</td>
<td>-----------------------------------------------------</td>
<td>---------------------------------------------------------------</td>
</tr>
<tr>
<td>Visual and Viewer Interaction</td>
<td>The visual is fixed but the viewer (imagination) is mobile (SVN)</td>
<td>Both the viewer (imagination) and the visual is moving (or partly moving) in forever loop.</td>
<td>The visuals move but the viewer is at a fixed location (DVN)</td>
</tr>
<tr>
<td>Speed of Viewing</td>
<td>The spectator can decide the speed of viewing (SVN)</td>
<td>The spectator can decide the speed of viewing (SVN) because its stuck in forever loop.</td>
<td>Speed of viewing predetermined by creator (DVN)</td>
</tr>
<tr>
<td>Sequence of Viewing</td>
<td>The spectator can manipulate the sequence and the pace of viewing (SVN)</td>
<td>The spectator can manipulate the sequence and the pace of viewing (SVN) because its stuck in forever loop.</td>
<td>The spectator has no control over the sequence or pace of viewing (DVN)</td>
</tr>
<tr>
<td>Contemplation time</td>
<td>Viewer has ample contemplation time (SVN)</td>
<td>Viewer has ample contemplation time (SVN)</td>
<td>Contemplation time restricted (DVN)</td>
</tr>
<tr>
<td>Perception of Movement in the VN</td>
<td>Movement results from active participation of the viewer (SVN)</td>
<td>Movement result in frame partly (cinemagraph) or fully causes by the rapid change of visual, but stuck on forever loop.</td>
<td>Movement is due to the rapid change of visuals (DVN)</td>
</tr>
</tbody>
</table>

### 4.1. Moving photography as a Static Visual Narrative

From those table, Photography is clearly included in the category of static visual narrative while cinema is included in the category of dynamic visual narrative. Moving photography, seeing examples of cinemagraph and boomerang, contains more SVN characters even though in some aspects they very much alike DVN characteristics. In moving photography, although its have a duration of time, the disclosure of the story takes place in a dimension of space, while the dimension of time more often functioning as an aesthetic aspect, sweetener, or gimmick element that provokes viewers to stare longer at the works. Visual appearance in moving photography same as in dynamic visual narration (in boomerang) or partially static (in cinemagraph) but both take place in a very short time and only has one scene. To gain knowledge about in-depth stories in moving photography, the viewer needs to have
knowledge about the background of the story because visuals only provide signifiers, and it will be more clear if accompanied by caption like in still photography works. Regarding visual and viewer interaction, moving photography’s visuals have movements, but viewers are given the freedom to imagine the movements, or story lines (in this case the beginning and end). Moving photography, like still photography, not telling through the dimension of time but through chosen moments or what Henri Cartier-Bresson calls a decisive moment, that is, a choice of moment that represents the beginning, middle and end of a scene / story / narration[1, p. 18]. Regarding the speed of viewing and the order of viewing, in moving photography the viewer can decide the pace and the sequence of viewing well as in SVN (still photography) because of the short and repetitive duration of time (forever looping). Moving photography too, gives viewers the freedom of time to contemplate these visual contents as well as in SVN. Perception of movement in moving photography is partly (in cinemagraph) or fully (in boomerang) by the rapid change of visual, but on forever loop.

From discussion above, it’s clear that although having its frame changing in appearance, moving photography has static visual narrative characteristics. Its dimension of time and rapid visual changing different from true dynamic visual narrative characteristics, thus its very different from cinema.

5. CONCLUSION

Although the cinemagraph and boomerang works blurred the boundary between still photography and cinema, but through a visual narrative approach, it is clear that both works present the narrative aspect like still photography does which match static visual narrative characteristics. Still, it has differences from still photography, which is its dimension of time. Therefore this paper firmly concludes cinemagraph and boomerang as one of the future alternatives of photography in the digital era where print media is no longer the only way to present photographic images but there are other media that are more flexible such as digital files that are presented on the screen. To differentiate it from conventional photography which presents still images, this paper specifically refers cinemagraph and boomerang works as moving photography, which is photographic works that present photographic images that have an element of movement (displacement of frames) in it.

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Marker-Based Augmented Reality for Exhibition in Higher Education

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ABSTRACT
Nowadays, popularity in using AR (augmented reality) for artworks has increased. The technology offered by AR capable of making the audience becomes more interactive to appreciate artworks. Responded to this popularity, this research analyzes the uses of marker-based AR for exhibition on art and design in Higher Education using visitor mobile devices. It aims to find an advantage and limitation on using marker-based AR technology for exhibition in higher education based initial theory and case study. The method used in this research is descriptive qualitative. The study conducted at the Aralana Exhibition, Trilogi University, as a case study of student and lecturer exhibitions in Higher Education. The finding of the research confirms a positive influence on the student as a visitor. AR technology stimulates the student experience to appreciate art and design by interactive with their mobile devices and motivate them to learn the technology. However, there is a limitation and challenge in art as an AR marker, requirements on exhibition guide, and availability of internet connection. With this finding, it is encouraged for artists and designers to collaborate with across disciplines so they can contribute to exploring the potential of using AR for artworks.

Keywords: augmented reality, marker-based AR, exhibition, art, artworks

1. INTRODUCTION
In recent years a trend has developed regarding AR (augmented reality) due to the rapid development of digital technology. The fact is now AR has been widely used in all fields. Many research explains how AR has penetrated many fields, including fields in medicine, military, manufacturing, visualization, entertainment and games, robotics, education, marketing and advertising, commerce, road planning and navigation, tourism, geospatial, urban planning and civil engineering.[1]–[3]

AR is different from virtual reality (VR), which uses computer technology to create an artificial or simulated environment. Ronald Azuma proposed the most widely accepted definition of AR in his 1997 survey paper. According to Azuma, AR must have the following three characteristics; (1) combine real and virtual, (2) interactive in real-time, (3) registered in 3D.[4] To differentiated between AR and VR can be seen in a recent study by Flavian, Ibanez-Sanchez, and Orus. They adjust the Reality-Virtuality Continuum proposed by Milgram and Kashino (1994) by differentiating the independent dimension of "Pure Mixed Reality" (PMR) as shown in Figure 1. [5]
AR system consists of three simple steps: Recognition, Tracking, and Mix. AR application recognizes any image, object, face, body, or space used as a marker. During tracking real-time localization in the space of the image, object face, a body or space is performed, and finally, media in the form of video, animation, or 3D superimposed over the marker. [6] There are two types of AR, which are marker-based, which uses cameras and visual cues, and marker less, which use positional data such as a mobile's GPS and compass. [7]

One of the trends in AR marker based is using it for in art and design exhibitions. The technology offered by AR capable of making the audience get an immersive experience. Hence, it changes the passive role of a visitor to become more active in terms of appreciating the artworks. Based on research by Marques, AR was shown to increase visitor interest and engagement with the content on display on exhibition and has a positive influence over visitors' satisfaction level. [8]

The advantages of using augmented reality for the exhibition are great opportunities for art and design students to learn how to open their creative minds with a different alternative using the technology. Involving students in the creation of marker-based AR projects is likely to serve to engage students more in the learning process. Results of studies by Bower, Howe, McCredie, Robinson, and Grover (2014) and Slussareff and Boháčková (2016) confirm the positive learning outcomes of student-generated AR. Students can be involved in both creating markers, by capturing images on their mobile devices, and in helping to create the augmentation, which can range from text annotations to video animations. [9] On another hand, there are several challenges and limitations when using AR for an exhibition based on some research. [10], [11] Many this research is from fields of informatics technology, not how AR studied from art and design views. Thus, this study will research more about the advantage and limitations of using AR-based markers for exhibitions in higher education in art and design point of view.

2. METHOD

This research uses descriptive qualitative research methods. The study conducted at the Aralana Exhibition, Trilogi University, as a case study of student and lecturer exhibitions in Higher Education. Before conducting the exhibition, the researcher conducted a trial and error to design marker-based AR artworks. This trial and error aim to know limitations and on using artworks for marker-based AR. After the exhibition over, a questionnaire conducted in the
Trilogi University exhibition, which aims to know student's reactions, excitement, and motivation to learn AR technology.

AR Systems uses physical-world symbols as a reference point overlaid by computer graphics. The camera in mobile devices continuously snapshots the target object and processes the image to estimate the position, orientation, and movement of the visualization display concerning the target object.[6] In this research, a two dimensional printed marker is placed in the exhibition. AR marker usually features a square frame with a black pattern on a white background color. Nevertheless, in this research, the marker uses an author and student artworks for a marker for AR. The process of how visitor can see an AR artwork illustrated in Figure 2. The visitor track the artworks using a camera tool in AR application installed on their mobile device. The application then interprets the artworks as a marker to overlay an on-screen animation that downloads from the application website. This download animation will looks as if it were directly on top of the marker in the physical world.

![Fig. 2. Marker-based AR system](image)

3. RESULT AND DISCUSSION

In this trial, the illustration and the animation were made using graphic design software, namely Adobe Photoshop. Then, the artworks converted into AR artworks by AR application. This research using Artivive, an AR application, because it is an easy application to use for artists and designers who do not know to program augmented reality from scratch. Furthermore, it will also be suitable for teaching art and design students who prioritize more on the artwork design rather than the technical aspect of augmented reality.

The finished AR artwork then displays at the Aralana exhibition. At this exhibition, to distinguish AR artworks from ordinary artworks, information put on display beside the AR artworks for a visitor to read. Also, there is an exhibition guide who informs visitors how augmented reality artwork works. They have installed an AR application on their mobile device to see the artworks.

Data collection is conducted directly by field observation during the exhibition and indirectly by watching AR statistics on the Artivive website. Based on these statistics, 32 mobile devices user (28 android users and 4 IOS users) has accessed the augmented reality artwork displayed at the Aralana exhibition, and the artworks have been viewed 295 times during the exhibition within three days. After the exhibition is over, a distribution questionnaire conducted to 72 students majoring in product design or visual communication design to analyze student's reactions, interests, and motivations to appreciates and learning AR
artworks. Result in analyzing the data collection; there are several findings regarding the advantages and limitations of the use of AR in student exhibitions.

### 3.1. Art Limitation as Augmented Reality Marker

After several trials in making AR artworks using the Artivive, several problems arose, which indicates a limitation on how artworks can be used for AR marker. The first time artworks K1 and K2 upload on the website, both artworks were failed to be used as markers because they are hard to be recognized by system. It is sufficient after several adjustments on the contrast level of artworks. Even after adjusting, the recognition speed level in the artwork is only one star. While in artwork K3 and K4, it immediately gets recognition speeds level of 3 and 4 stars. This comparison can be seen in Table 1.

**Table 1.** Comparison study of AR marker recognition speed on the author's artworks

<table>
<thead>
<tr>
<th></th>
<th>K1</th>
<th>K2</th>
<th>K3</th>
<th>K4</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Low contrast</td>
<td>Medium contrast</td>
<td>High contrast</td>
<td>High contrast</td>
</tr>
<tr>
<td></td>
<td>Low level of detail</td>
<td>High level of detail</td>
<td>Low level of detail</td>
<td>High level of detail</td>
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<tr>
<td></td>
<td>Sharped Edge</td>
<td>Blurry edge</td>
<td>Sharped Edge</td>
<td>Sharped Edge</td>
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</tbody>
</table>

To find more justified result, the author converted eight artworks of students with different illustration styles to augmented reality artworks marker. The result of students artworks comparison as shown in Table 2 is more or less the same with the first comparison. There is a clear connection between contrast and recognition speed on the AR marker. Four or five-level of star recognition found in Artworks with high contrast values and colors. Meanwhile, the level of detail on artworks surprisingly has a little influence on recognition speed, but how sharped the drawing can increase the recognition speed. This limitation is the same as previous research, in which the system is only able to detect an object that has a rich surface feature (point or edge). Poor lighting in the exhibition might decrease the capability of object recognition. Consequently, all of this will limit the style of artworks with low contrast in color and value to be an AR marker.
Table 2. Comparison study of AR marker recognition speed on students artworks

<table>
<thead>
<tr>
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<th>M1</th>
<th>M2</th>
<th>M3</th>
<th>M4</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Low contrast</td>
<td>Medium contrast</td>
<td>Medium contrast</td>
<td>Medium contrast</td>
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<tr>
<td></td>
<td>Medium level of detail</td>
<td>Medium level of detail</td>
<td>High level of detail</td>
<td>Medium level of detail</td>
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<td></td>
<td>Sharped Edge</td>
<td>Blurry Edge</td>
<td>Blurry Edge</td>
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<table>
<thead>
<tr>
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<th>M5</th>
<th>M6</th>
<th>M7</th>
<th>M8</th>
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<tbody>
<tr>
<td></td>
<td>Medium contrast</td>
<td>High contrast</td>
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<td>High contrast</td>
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<tr>
<td></td>
<td>High level of detail</td>
<td>Medium level of detail</td>
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<td></td>
<td>Sharped Edge</td>
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<td>Sharped Edge</td>
<td>Sharped Edge</td>
</tr>
</tbody>
</table>

3.2. Student Positive Reaction to Appreciate and Learn AR Technology Application on Artworks

Uses of augmented reality artworks as a new media for student exhibitions are responded positively by students. Based on the questionnaire distributed to students, 63 of 72 respondents (87%) had seen the video/animation in AR artwork displayed at the Aralana exhibition, and only 14% responded that had not seen it. Also, the majority of students, 97% of the respondents were interested in using AR artworks at student exhibitions after appreciating AR artworks in Aralana Exhibition. The novelty of augmented reality media can inspire students’ excitement in appreciating art and design in the exhibition. AR artworks stimulate their interest in how the augmented reality artworks revealed the hidden virtual animation or artworks on the displayed artworks in reality.

In addition to the positive results in a questionnaire about student interest in AR artworks, based on a questionnaire, 97% of students were also motivated to make AR works. The results of the questionnaire show that augmented reality artworks as a new media motivated students to learn it. This discovery opens new alternatives for students to appreciate artworks and make experimental AR artworks in the student exhibition.

3.3. The Necessary of Exhibition Guide in AR Exhibition and Installed AR Application in Visitor Mobile Devices

The absence of AR applications on student mobile devices does not prevent students from appreciating art and design. Among the 63 respondents who have seen the animation in augmented reality artwork, only 25% (16 respondents) have the application on their own mobile devices. The highest number of 44% (28 students) saw the animation on augmented
reality artwork by using the application installed on the exhibition guide and the rest of the respondents using the application installed on a friend's mobile device. Although many people do not have augmented reality applications to access augmented reality artworks, they still try to find people who have augmented reality applications because of their curiosity and interest in enjoying augmented reality artworks. Also, at the next question about the willingness of students to install the augmented reality application on their mobile devices, 94% of students were positive about does not mind to install it. This result means the majority of students will install the augmented reality application to enjoy the artworks if instructed.

Based on the questionnaire above also shows the importance of the exhibition guide to inform a visitor on how to access augmented reality artworks. They must have the application on their mobile devices to see the artworks. As a comparison, the author compared the statistics of augmented reality artworks between artworks at the Aralana Exhibition and artworks in the Bandung Connex Exhibition. The result is the artworks at the Aralana Exhibition, which was accompanied by an exhibition guide and had the augmented reality application installed on their mobile devices has more view rates than the artworks at Bandung Connex Exhibition, which has none of those two and just use label and informative panels. The view has a significant difference where artworks at the Aralana exhibition, which runs for three days, get 295 views while artworks at Bandung Connex exhibition that runs for a week only gets 37 views. The information panel beside the artworks alone evidently not enough material to guide visitors to enjoy augmented reality artworks. Exhibition guide might be needed for requirements because augmented reality applications are not widespread and are still rarely installed on mobile devices of the general public.

Provision of mobile device to see artworks in an exhibition or museum as in previous research is not enough solution for AR exhibition to run smoothly. [12] Based on similar research with the similar problem on mobile device requirement during the exhibition, there is some issue when an exhibition guide can not serve all visitors who want to borrow or use mobile devices provided to see an AR artwork. [13] Thus, this research suggests that there should be a media promotion as prior information for the visitors so they have a time to download and install the required applications before they come to the exhibition [14].

### 3.4. Efficiency in The Use of AR technology for Video or Animation Exhibition

In each semester at Trilologi University, there is always an exhibition of student artworks besides. Usually, students' videos/animations displayed at a specific time in a closed room with television or projector facilities. Rarely, these works can display in campus public spaces with more flexible time due to limited tools to display all the video/animation and for security reasons.

AR technology that utilizes cameras and applications on visitor's mobile devices to display animations and videos can be a solution to these problems. Students only need to display AR markers for their videos/animations in an exhibition so the visitor can track the marker using AR applications on their mobile devices to see the video/animation. However, one important thing to note is the availability of internet quota. As it is known, the longer the duration of a student's video or animation work, the longer the visitor will download the artworks. Based on statistics, visitors see animation/videos on augmented reality artworks in 2-4 times. Therefore, choosing the duration to display videos/animations is vital for the comfort of visitors to enjoy animation/videos displayed on AR.
4. CONCLUSION

With the popularity of AR in society and technological developments, AR has the potential as an alternative in presenting student work at exhibitions. The limitations and advantages of AR explained in this study very influenced not just by the technology, but human knowledge of those technologies itself. However, these limitations and advantages are more likely to change in the future, according to developments in digital technology. Considering this, artists and designers encouraged to contribute to exploring the potential of using augmented reality for art and design together with people from across disciplines, especially from informatics technologies.

REFERENCES

Development of Illustration of Jakarta Environmental and Cultural Textbook in Elementary School Level

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ABSTRACT

Jakarta's environmental and cultural education (PLBJ) is one of the subjects needed to maintain the concept of value of life/community and Betawi cultural environment for future generations, particularly elementary school students. The material presented is not only in the form of description but is also in the form of illustrations. However, the composition between the descriptions and illustrations are not balanced and affect students' interest in reading at school. Illustrations displayed in book is important for elementary student. This is due to interesting illustrations stimulates children's curiosity and motivation to read books. Because of this, it is necessary to develop illustrations in accordance with the book material using methods educational research and development which have 4 stages of process (4D) which consist of definition (needs analysis of illustrations), design (illustration design), development (combining the results of illustrations with material in the form of descriptions), and dissemination (see responses from students and teachers concerned). The purpose of this research is to develop illustrations about the environment and culture of Jakarta, with emphasis on the traditional game known as DampuBulan which can be later used as part of the development of elementary school PLBJ subject matter.

Keywords: illustrations, textbooks, elementary schools, PLBJ

1. INTRODUCTION

The presence of illustrations is arguably mandatory on books, especially those intended for children, especially at the level of kindergarten or elementary school. An interesting illustration will stimulate children's curiosity and motivation to read books. Textbooks are very important accompanied by illustrations with the aim that children are interested in reading, help students understand the material, and are more enthusiastic in learning [1][2]. Illustration forms can be in the form of photos, drawings, graphics, and others with the aim of being a visual translation of material created in aesthetic corridors and design principles that can be understood and understood by the intended target audience [3]. Elementary school textbooks have illustrated images that have the main function as explanatory material and are inseparable from the material presented. Illustrations in textbooks do not involve a lot of varied images but are singular but are described in detail and in line with the concept of
thinking children who are down to earth. So that the majority of illustrations elementary school textbooks illustrating objects related to the local environment and culture [4].

One of the elementary school subjects whose content is related to the environment and the value of local cultural life is the Jakarta Cultural Environment Education (PLBJ) which has the aim that students have the ability to recognize concepts related to community life and the environment, especially Betawi culture. Then by studying PLBJ elementary students can have logical and critical abilities in solving problems in social life. Elementary students who are equipped with PLBJ are expected to later have a commitment and awareness of the social and cultural values that develop in the DKI Jakarta community. In addition, students by studying PLBJ can improve the ability to communicate, cooperate, and compete in a pluralistic society locally, nationally, and globally [5]. In the PLBJ book much can be learned, namely traditional games, folklore, Jakarta art, and matters relating to the environment. Based on the description of the PLBJ subjects, it can be concluded that the PLBJ is very important for elementary school students in the DKI Jakarta area as a metropolitan city whose life is very modern so it is necessary to preserve moral and cultural values through learning media that are of interest to elementary students.

One of the interesting materials to be studied further in the PLBJ books at elementary school level is traditional play material because currently it is difficult to find children who are still playing traditional games together. One game traditionally the PLBJ subject matter is DampuBulan (DB) which is in the second semester curriculum II grade. DB games are games that can be played by elementary school children, both boys and girls. DB does not require special equipment and must be purchased. Children can play DB in the yard and terrace of the house by making plots on the ground or floor according to the form agreed upon. These plots can be made using chalk, broken tiles, or with wooden sticks. The way to play it is also quite easy, children can use gacoan or playing tools in the form of metal pieces, broken stones, ceramics, tile, or glass cover. How to play DB by throwing the gacoan into the plot and the gacoan may not come out of the plot or hit the plot line. Then after the gacoan is thrown, the player jumps over each plot with one foot except for the plot that contains gacoan. As for the benefits that can be summarized from the DB game is to train body balance, train the ability of visual design, improve the ability of motion planning, and improve the ability to differentiate textures based on the sense of touch[6].

The condition of the second semester PLBJ book class with the theme of DB games can be identified by the composition of the material in it, which is 83% description (writing) and 17% visual (illustration of three girls playing in the field and without color). With the condition of the PLBJ book, learning activities tend to be done more by reading together in class and there are no other additional activities. Whereas children aged 6-11 years have a way of responding to picture books, namely responding to interactions between words and pictures; analyze the meaning of colors; reading body language; reading visual metaphors; observing and thinking; accept the challenges offered by the book; observe and study; and provide effective responses when reading picture story books [7][8]. Based on this description, it is very important that an elementary textbook be accompanied by illustrations in it, of course also the PLBJ book. So the purpose of this research is to develop illustrations about the environment and culture of Jakarta, especially the traditional game DB which can later be used as part of the development of Class II PLBJ subject matter.
2. METHOD

This research was conducted in February - September 2018 which focused on the development of illustrations that are part of the PLBJ book material and of course this research is related to the educational context so that the method used is the method of research and development of education (educational research and development (ER&D)). ER&D is a process used to develop and test or validate educational products including textbooks, learning models, strategies learning and others. In the method the ER&D same as the R&D method which has 4 process stages (4D) namely define, design, develop, and disseminate [9]. The define stage is the initial stage for defining illustrative problems in DB material. The Phase is design done by designing DB illustrations. The next is to step develop an illustration with the DB material section by combining the material in the form of a description (sentence) and the illustration that has been designed. And at the final stage, namely disseminating to students and teachers of grade II at SDN Manggarai 17 Pagi, Tebet, South Jakarta so that new awareness and agreement arise that state that textbooks need to be accompanied by good and interesting illustrations.

3. RESULT AND DISCUSSION

Based on the description of the method mentioned earlier, each stage can be explained in more detail as follows:

C.1. Define

The problem raised in this study is an illustration of the traditional DB game in Class II PLBJ elementary school books. The illustrations in the PLBJ book have been identified as much as 17% of the total DB material. Following is a comparison of material in the form of a description (sentence) and illustration:

Development of Illustrations in Elementary School Level Jakarta Environmental and Cultural Textbooks

![Figure 1. Comparison of PLBJ grade II elementary school material composition between description (sentence) and illustration (source image: author’s personal documentation)](image)

The picture above shows that the material in the form of illustrations is still lacking. Class II PLBJ elementary school books will certainly be read by children aged 7-9 years in relation to children's drawings must be able to include four criteria of visual language that is typical (easily recognizable), easy to identify spaces (environment), sequence of a setting that describes a series story, and overall composition [10]. Based on the visual language criteria, it can be identified the needs of the illustrations that will be developed include:
Table 1. Identification of the needs of the illustrations that will be developed

| Illustration of DB players as many as three people namely Lusi, Mira, and Santi (by reading from left to right). The three of them are preparing to play DB. The | a. three characters need to be portrayed in cheerful facial expressions like the expressions of children in general when playing together. b. DB can be played on the lawn, porch, and terrain so that it is necessary to pay attention to the daily use of each character to make it look more appropriate. |
| There are no supporting illustrations yet such as the tools used, how to determine the player's order, and how to play DB. | Supporting illustrations need to be included to clarify how to play DB. Illustrations needed include: *gacoan* (broken stones or ceramics, pieces of metal, or glass cover), how to *suten* or *hompimpa* play sequence, and detailed DB playing conditions. |
| colors used in existing illustrations use only one color, namely gray and light blue | More detailed colors should be given in the illustrations made to make it more interesting for students to learn PLBJ material. |

As for developing illustrations it is necessary to have a guide or visual reference (moodboard) related to DB both in terms of games, environment or related culture. Here moodboard used and collected from various sources:

Based on mood board the above it can be concluded that visual concept that refers to the visual language of the four criteria are as follows:

a. The specificity of the local culture that is Betawi culture will be visualized through a Betawi traditional house by paying attention to details on the wood carving ornaments on the roof & walls of the porch, ancient lamp hangers, and a set of patio chairs made of wood and round in shape.
b. Identification of the space that will be used as a background is a house yard that is still a lot of trees, porch, and a field around the house.

c. The background sequence in the series of stories is first, using the background of the home page with a bright atmosphere. Second, using the background of the terrace of the house with the atmosphere when it rains.

d. The color composition that will be used using cheerful colors in accordance with the concept of gamestructural DBand also in accordance with the colors of coconut roots as one of the characteristics of Betawi culture.

C.2. Design The Following is the development of illustrations that are adapted to the visual concept above:

Table 2. Development of illustrations based on existing illustrations (existing)

<table>
<thead>
<tr>
<th>Character Figures: Lusi, Mira, Santi</th>
<th>Illustration Development</th>
</tr>
</thead>
<tbody>
<tr>
<td><img src="image" alt="Character Figures: Lusi, Mira, Santi" /></td>
<td>Visualization of the three characters with more happier expressions and using everyday clothes</td>
</tr>
<tr>
<td><img src="image" alt="Character Figures: Lusi, Mira, Santi" /></td>
<td>Illustration of a field background around a house</td>
</tr>
</tbody>
</table>


C.3. Develop Some of the illustrations above are then combined in a layoutbook and compiled based on the traditional game materials of DB that already existed before. Here are
some visualization displays of the results of the development of illustrations on the DB material contained in the PLBJ grade II elementary school book:

Figure 4. Examples of composition of the traditional DB game material between the description and illustration (source image: author)

C.4. Disseminate

Once the material has been completed, the next process is the dissemination of material DB layout to the target users of the PLBJ book. The following documentation when disseminated to students and class II teachers by showing illustrations that have been developed in accordance with needs:

Figure 5. The process of dissemination to elementary school teachers and grade II after the DB material is developed.

In similar research developing elementary school level textbooks also have an interest in developing images as an effort to increase children's interest in reading and learning towards several sciences. So the learning outcomes are in accordance with the target learning outcomes[11][12][13].

d. CONCLUSION

Development of illustrations needed for PLBJ books especially DB material is emphasized in several parts of the illustration namely character illustrations, background, and illustrationssupporting which are all related to DB. The development of character illustrations or characters is more adapted to the character of children and cheerful expressions when playing together. Detailed illustrations of the characters are given their respective characteristics in accordance with the characters introduced in the DB material so that they are easily recognized. It also needs to be considered in the details of the costumes or clothes used to better suit the habits of children playing everyday ingeneral (wearing t-shirts and flip-flops). Certainly more adapted to the concept of thinking children who are more down to earth. In the development of background illustrations, the Betawi environment and culture were introduced through the illustration of Betawi traditional house decoration and the atmosphere of the home page which is still full of trees so that students are reminded of the surrounding environment. While the supporting illustrations are also very necessary to help students better understand DB about the game tools that can be found in the surrounding environment.

DB materials with illustrations that have been developed and composed with material in the form of descriptions get a fairly good response from students and class II teachers of SDN Manggarai 17 Pagi, Tebet District, South Jakarta. The students are very enthusiastic about
reading and learning DB material that has been given a new illustration. Whereas teachers feel students are more receptive to pictorial material quickly and teachers can develop ways of teaching in class.

REFERENCES

Design Thinking Implementation in Tourism Map

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ABSTRACT

This study aims to describe the use of design thinking methods on the design of tourist maps. The lack of literature discussing the design thinking process in map design is also the reason this research. The use of design thinking in this study served to convey the character of the Semarang Chinatown in map design to help tourists, tour guides, as well as economic progress and strengthening the identity of the area. The characteristics of the Chinatown area include history, culture, commerce, business, culinary, and religion. The objectives to be achieved in this research are visual communication design solutions through design thinking in a specific and useful map design area through the process of applying design thinking. This study uses design thinking methods, which include empathy, definition, ideate, prototype, and test. The results of this study found that most visitors had difficulty finding street names. At the define stage, it found that several personal factors influence the design that can solve the problem at the empathy stage. At the ideate stage, it found that the most appropriate choice to represent the map was to use a 3D map model. At the prototype stage, it found that by using the technique of folding two folds parallel and doubling, this made it easy for maps to be stored and seen anywhere. In the testing phase, it found that the design of the tourist map helps tourists find the desired place and tour guide in showing and explaining historical and cultural locations and landmarks.

Keywords: design thinking, map design, tourism map, pecinan semarang.

1. INTRODUCTION

Tourist maps are things that often found in every tourist spot. Tourism map can be one of the useful promotional media to develop place branding. The ease of using digital maps is now helpful in finding ways if someone gets lost. [1].

Tourist attractions with unique characteristics such as Chinatown Semarang have a lot of potentials that can promote. Semarang Chinatown, located in the center of Semarang, Central Java province - Indonesia, is a tourist area with authentic [2]. The various characteristics of the Chinatown in Semarang require a tourist map design that can display and inform the characteristics [3]. Unfortunately, now the Semarang Chinatown region does not have a tourist map, so many visitors and business visitors lost in finding a particular alley or location.

The design thinking method is considered appropriate to be a bridge from the Semarang Chinatown tourism map design. Design thinking, which is a human-centered thinking process, becomes the right means to produce designs that can be close to its users.
as well as the Semarang [4]. Previously there was no tourist map design with the design thinking method. If a design can be a solution to the problem, then the design has value and can be remembered by the target. Also, it becomes a pleasant experience for its users so that user-directed designs can be the right solution in this [5]. In the context of the Semarang Chinatown, an effective tourist map design can be an economic breakthrough for business people, local tour guides, the government, and SMEs in line with the [6].

The lack of literature concerning the design thinking process in designing tourism maps is also a strong reason for this research. This study aims to describe the process of design thinking in designing the Semarang Chinatown tourism map. [7]

2. METHOD

The method used in designing the tourist map is the design thinking method. This method is known as a comprehensive thought process that concentrates on creating solutions that begin with a process of empathy for a particular human-centered need leading to the define stage to clarify and describe the needs obtained from the previous empathize process. After the define stage, the design thinking process continues with the ideate process, which includes a design process that concentrates on making ideas that focus on concepts and outcomes. After going through the ideate process, then proceed to the prototype stage, which is the making of repetitive samples that are intended to answer problems that bring design closer to the final solution. Then from the prototype stage will enter the final stage, namely test. It is testing the prototype which aims to get feedback from users and is useful for evaluating the results of design work, [8]

3. RESULT AND DISCUSSION

Design thinking discussed the problem-solving approach by [9]. Human-centered in question is looking at user behavior and the problems that exist in the field when tourists come and visit Semarang's Chinatown that leads to empowering design innovation To use. Design Thinking is also used to find out the in-depth characteristics of existing problems, so the study conducted in the design thinking process is a structured process from the beginning to the final. The process of thinking design requires [10]. The stages of that used in this research belong to Tim Brown & Jocelyn Wyatt theory, namely empathize, define, ideate, prototype, test. The five stages are an integrated design planning process. Semarang Chinatown Tourism Map planning uses random sampling from local tourists, international tourists, businesspeople, and tour guides. Interviewed conduct to get insights that used as user-oriented thinking material, for more details, the stages will explain below.
3.1. Empathize

Empathize is the first stage of the design thinking process. At this stage, the Semarang Chinatown tourism map design planning uses a data search approach with observation, interviews, literature, and in-depth interviews. Observations were made in all areas of Semarang's Chinatown, while interviews conducted with 33 tourists and 12 traders/business people. In-depth interviews conducted with Mr. Ariawan, tour guide, and administrator of the Semarang Kota Lama community who is also a cultural observer in the Chinatown of Semarang. As for the results of the data, a search found that visitors to the region have several intentions and problems.

The most frequently encountered problem is the difficulty of finding roads, locations, and alleys in the area. Although there is already a digital map, some tourists are elderly tourists who rely on memory and understanding directions. However, the Semarang Chinatown has thirteen alleys and forty-two spots that can be visited by tourists so that it is quite a problem in the user experience.

The lack of general information about tourists causes users not fully to understand the full potential of the Semarang Chinatown. So it requires designing maps that have general information to tourists. Information about accommodation and cultural environment is also an obstacle in the user experience; these obstacles occur when users want to stay or rest for a while or in social with the local population. This problem requires information on map design regarding the information on cultural and communication so that users will understand the “life” of Semarang’s Chinatown.

The first tourist destination is history and culture; the Semarang Chinatown Area is an area in the City of Semarang, Indonesia, which is very thick with Chinese culture. Semarang
Chinatown is where residents of Chinese descent since centuries ago settled in Semarang. Chinese culture and traditions that are still very well preserved make the Chinatown of Semarang an urban [11].

The second destination for tourists to come is religious tourism. Semarang's Chinatown is rich in temples, a place of prayer for Buddhists. The Semarang Chinatown area has eight temples which are scattered in the area and among the eight most prominent temples is the Tay Kak Sie Temple, which is located in Gang Lombok and is also one of the temples in the city of Semarang. Interestingly, the Semarang Chinatown with the eight temples has made Semarang Chinatown the most [12].

The third is culinary tourism. On weekends the Semarang Chinatown area is packed with tourists to enjoy dinner at Semawis Market. Semawis Market is a night market that has many food choices. Semawis Market began with the holding of the Semawis Chinese New Year Market in 2004, following the inauguration of the Chinese New Year as a National Holidays in Indonesia. Activities are carried out every Friday, [2].

The fourth is shopping and business, Semarang Chinatown offers a variety of alternative shopping[13]. This area has grown into a trade center that groups according to the types of merchandise and activities, such as gold traders in Gang Warung, cloth traders in Gang Warung, vegetable and grocery traders in Gang Baru and food vendors (restaurants) in Watgandul Timur, and banking in the Gang Tengah.

The fifth is a tour package provided by tour service companies in Semarang. Tourists presented and invited to tour the Semarang Chinatown for taking a photo and even stay in the area to enjoy nights and cultural performances around the Semarang Chinatown. The five tourist destinations become the initial capital for the design thinking stage for the design of Semarang Chinatown tourism map design.

3.1.1. Define

In the process of defining the data found that some personal factors influence the design that can solve the problem at the empathize stage. The user factors that most influence the design process of Semarang Chinatown tourism map design are gender, age, and experience. Visitors who come to Semarang's Chinatown are prevalent and diverse, almost all age groups visit and travel to this area, with male and female genders. However, what is different is the experience of the visitors. Some come for the first time so that they have problems getting lost on the road. Some have repeatedly visited the Chinatown in Semarang so that they memorize the places they want to visit. designing Semarang Chinatown tourism map will focus on tourists who have never come up. Also, with a general design for the gender of men and women and with friendly design for the most age group of visitors with the age range of 20-40 years.

Semarang's Chinatown has at least 48 tourist destination spots and 13 alleys and roads, each of which hastourism potential that is worth visiting by tourists[14]. According to observations made, it found that 67% of visitors did not travel to all spots due to ignorance and lack of information on the location or spot. Based on these data, the design of the tourist map design needs to provide precise mapping on each alley and tourist spots contained in the road and alley.

<table>
<thead>
<tr>
<th>PECINAN SEMARANG</th>
</tr>
</thead>
<tbody>
<tr>
<td>Gate of Pecinan Semarang</td>
</tr>
<tr>
<td>KH. Wahid Hasyim Street</td>
</tr>
<tr>
<td>1. Mukti Café</td>
</tr>
</tbody>
</table>
Table 1. Name of Location and Roads in Pecinan Semarang Tourism Map.

Source: Ardhianto, et. al. (2019)

<table>
<thead>
<tr>
<th>Location/Street</th>
<th>Location/Street</th>
<th>Location/Street</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. WaroengSemawis (Semawis Market)</td>
<td>20. DS Collive 34</td>
<td>36. Toko Pia dan Kue Bulan Cap Bayi (Pia and Moon Cake Shop)</td>
</tr>
<tr>
<td>5. Chinese Painting &amp; Calligraphy: Tan Eng Tong</td>
<td>Kalikuping (Kalikaping Alley)</td>
<td>38. Ny. Oei Tjoe Ek Restaurant</td>
</tr>
<tr>
<td>7. Toko Obat Panca Jaya: Ngo Hok Tong (Drugs Shop Panca Jaya)</td>
<td>Gang Tengah (Tengah Alley)</td>
<td>40. Kumala cookies</td>
</tr>
<tr>
<td>8. SING Bak Kut Teh Restaurant</td>
<td>23. Bank Sinarmas</td>
<td>41. Ling Hok Bio Temple</td>
</tr>
<tr>
<td>Gang Lombok (Lombok Alley)</td>
<td>Gang Gambiran (Gambiran Alley)</td>
<td>Wotgandul Street</td>
</tr>
<tr>
<td>10. Tay Kak Sie Temple</td>
<td>Gang Baru (Baru Alley)</td>
<td>43. Cahaya Restaurant</td>
</tr>
<tr>
<td>12. Es Campur Gang Lombok (Mix Ice-Lombok Alley)</td>
<td>Gang Pinggir (Pinggir Alley)</td>
<td>45. Cap Kauw King Warm Drink Shop</td>
</tr>
<tr>
<td>Pekojan Street</td>
<td>27. Tjiang Residence</td>
<td>Sebandaran Alley</td>
</tr>
<tr>
<td>Petudungan Street</td>
<td>29. Bank BNI</td>
<td>48. See Hoo Kiong Temple</td>
</tr>
<tr>
<td>15. Barongsai Culture</td>
<td>30. Bank BNI</td>
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<tr>
<td>17.</td>
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</tr>
</tbody>
</table>

3.1.2. Ideate

At the ideate stage, the most appropriate choice to represent the map is to use a 3D map model. 3D maps make it easy for users of all ages to understand the location and shape of the buildings[3]. The vector art approach is also used to build the 3D effect so that colors and shapes can be more user-friendly. 3D Maps are done iconically or mimic the original shape[15]. So the message delivered represents the original object/building.

The design needs to answer the problem in showing the location and name of the historic building; a legend made in the Semarang Chinatown tourism map design. In addition to legends, mining of important information regarding accommodation, short history, working hours and events in Chinatown Semarang needs to included in the map design. The selection of typography uses the type of sans serif for captions and Chinese writing letters as the title of the Semarang Chinatown tourist map. Sans serif chooses because it conveys the impression of non-formal and relaxed, considering the Chinatown is a tourist area[16].
3.1.3. Prototype

The prototype stage is designing the design results to bring the map design closer to the final result. At this stage, using the technique of folding two parallel fold and bi-fold, this makes it easy for maps to be stored and seen anywhere. Printing paper in full color is a strategy to attract the attention of map users; attractive colors with shades of red represent Chinatown Semarang. One side of the map is used to explain the location and legend[14]. The other side of the map is used to provide information to tourists about the information about Semarang's Chinatown. The size of the map is equivalent to the size of A3 paper or 12 cm x 29, 7 cm.

![Figure 5. Two parallel fold and Bi-fold technique. Source: Ardhianto, et.all (2019)](image)

3.1.4. Test

The test stage is the final stage of the design thinking process, but the existence of the test is to get the actual results of the prototype stage. In the design of the Chinatown tourist map design, trials are needed to be carried out to the tour guide, local tourists, and international tourists. Tour guides are asked to see if the location of buildings and spots are correct, and tourists are given a map to explore and interview after completion. The results obtained are a tourist map design that helps tourists find the desired place and tour guides in showing and explaining history and culture locations and landmarks. However, there are some things or spots that are likely to increase shortly. So it needs to be carried out periodically evaluation stages in the Semarang Chinatown tourism area.

4. CONCLUSION

Design thinking is a method of thinking to solve problems with a human-centered orientation; the use of design thinking in the design process is well done. The process of design thinking on the Semarang Chinatown tourism map with five stages, it found that the empathy stage of the user was lost and the difficulty of getting information. The Define Phase sees factors that influence the occurrence of a problem, namely gender, age, and experience, as well as the number of places and gangs. The ideate stage uses 3D maps, icons, and flat designs to get closer to the target. At the prototype stage, A3 size full-color printing techniques chosen for comfortable reading and two-parallel and double folding techniques, which made it easier to store as a pocket map. However, at the test stage, there is a need for a time evaluation in the design of tourist maps to be able to accommodate the addition of new spots. Although its design and shape has been used effectively as a representative of the characteristics of Semarang's Chinatown and can help tourists find locations, this tourist map also helps tour guides and the public in explaining the area to tourists. As well as becoming the latest reference on tourism and business spots, it also becomes a bridge in the development of the local economy through tourism.
REFERENCES


Analysis of Fashion Product using Traditional Woven Textile and The Correlation with The Trend in Indonesia

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ABSTRACT

Currently, the traditional woven textile product in Indonesia is not only used as traditional attire which showed the symbols of caste, but has become a wider commodity. One of the usages of traditional woven textiles is in fashion products. Fashion products that represent Indonesian locality are not limited to batik, traditional woven textile also widely used in various products in many local fashion labels. In this study, researchers describe the relationship between woven materials that being used in fashion products with fashion trend in Indonesia. Refers to Hierarchy of Needs theory mentioned by Abraham Maslow, the way of dressed is not only as a fulfillment of basic needs, but also as a self-actualization. Then, researchers classified the usage of traditional woven textile into fashion products in different level of fulfillment the appearance needs by analyzing data which is conducted by observing the market through distributing questionnaires, observing the products that have been sold by some labels and the trend that have been developed in Indonesia by the Indonesia Trend Forecaster.

Keywords: fashion product, fashion trend, Indonesian traditional textile, label, self-actualization, traditional woven textile.

1. INTRODUCTION

Indonesia as a tropical archipelago lays in a strategic location certainly has many advantages, one of which is the diversity of textiles such as various forms of traditional textiles namely songket in Sumatra, weaving in Kalimantan, batik in Java and weaving in Sulawesi, Nusa Tenggara to Maluku. Those fabric creation methods develop and grow into a cultural asset and have potential to be processed into other forms such as fashion and lifestyle. One of the traditional textiles that is increasingly loved today is woven textile, shown from a variety of clothing that is sold at various price levels starting from hundreds of thousands to millions of rupiah. This has become researcher's interest to find out the market's interest in fashion products with woven material and its relation to the development of trends in the area.

Nowadays, the fashion trends are strongly influenced by fashion professionals and consumers' own life styles that can easily be spread instantly thanks to online information systems [1]. The public can easily access and be crammed with various information that influence in how to dress. Powerful market stimulants such as fashion shows on television, fashion advertisements, in-store displays and fashion events in urban shopping malls have influenced transnational cosmopolitanism among consumers [2]. These factors certainly have an influence on the use of fashion clothing products with traditional Indonesian woven textiles...
Research related to fashion trends in Indonesia is still lacking. The only agency that initiated trend research is BD+A, initiated by Irvan A. Noemanin 2008 [3]. This study tried to present research on trends in fashion products using woven textiles as well as various things that are becoming the trigger factors.

Changes that occur in the fashion world certainly depart from the concept of need, and trends play a role in influencing those needs. Referring to Abraham Maslow’s Hierarchy of Needs theory, researchers then divide the use of weaving in fashion products through products that are already become a commodity and in has high demand in the market. The purpose of this research is to provide information and understanding to fashion industry and their market related to the use of traditional woven in fashion products. The usage of the appropriate materials will have a positive impact not only for the product but also for the parties that are involved ranging from nature to humans and the combination of them.

2. METHOD

A qualitative research method was used in order to gather and analyze all data related with some aspect that influence the use of fashion product. The process of collecting data is firstly conducted by distributing questionnaires, survey and observation. The fashion industry is an industry that involves various parties namely producers, consumers, media intermediaries and products [1]. From the distribution of questionnaires, researchers obtained 110 respondents as representatives of consumer ranging from random background in order to know the market opinion about Indonesian traditional woven textile. Field observations were made firstly at the Inacraft exhibition which is known as the largest craft exhibition representative in Indonesia. Secondly, the World Ikats Symposium exhibition and thirdly observations at the Alun-Alun Indonesia at Grand Indonesia shopping mall which is known as a handicraft seller products from various regions in Indonesia that located in center of Jakarta. Another observation is being done through the Instagram online shop for the brand that sell fashion products using Indonesian traditional woven textiles. Researchers also conducted interviews with trend forecasting experts and weaving observers in Indonesia. Researchers classified the usage of traditional woven textile into different level of fulfillment the appearance needs by analyzing those database on Abraham Maslow’ hierarchy of needs theory.

3. RESULT AND DISCUSSION

Fashion is not same as cloth, but cloth is a part of fashion, with fashion people shows the way to appear in front of others [4]. Meeting the needs of a person for being exist in front of other is one of the factors that make fashion get into the realm of industry. The role of fashion is broader and influencing various aspects. In the context of human needs, Abraham Maslow theory called Hierarchy of Needs, shows that human needs are very diverse but can be categorized in levels. Maslow using the pyramid forms a visual aid to describe the hierarchy of needs, which is based on physiological needs and is topped by self-actualization needs [5].

In fulfilling these needs, humans are influenced by their environment. Through the technological advancement nowadays, the concept of environment is become wider. The current environment also covers the cyberspace, for example the interaction using social media. As the social media users interact with each other, they tend to perceive themselves as similar in attitudes and behaviors, which in turn, enhances their sense of belonging to the brand’s community [6]. Consumer perceptions on buying fashion apparel are based on five factors: perceptional leadership and perceived role models in society, matching attire status to
employment and workplace ambience, socialization with peers and people they like, self-esteem and fun, and respectful treatment in society [7]. Related to these influencing factors, researcher collect and analyze data which has correlation with the fashion product that using woven traditional textile. The data categorized into three, which are questionnaires, products survey and observation, and trend observation.

![Hierarchy of Needs pyramid by Abraham Maslow](image)

**Picture 1. Hierarchy of Needs pyramid by Abraham Maslow [4].**

### 3.1 Questionnaire Data Result

The questionnaire was distributed using Google form media in June 2019 to collect the data directly from consumer. Through this questionnaire, researchers obtained data that 44.8% were very interested, 44.8% were interested, 10% mediocre, and 0% were not interested in fashion products with traditional woven materials. Regarding ownership of fashion products with woven materials, 10% have more than 10 products, 15% have 6-10 products, 62% have 1-5 products, and 13% do not have this type of product.

The majority of consumer get this product as a gift by 55%, 45% buy it directly in the store, and 23% buy it online (respondents can choose more than 1 answer). The price of products that they bought is ranging from hundred thousand to more than millions of Rupiah. The highest level of interest is in weaving from East Nusa Tenggara by 45%, followed by Sumatra weaving by 19%, Javanese weaving by 12% and the remaining is interested in weaving from other regions in Indonesia. However, the interests are not always directly parallel to ownership, the highest level of ownership is weaving from the Java region (Lurik and Troso weaving), followed by Sumatra (Ulos and Songket), East Nusa Tenggara Ikat weaving, Bali and NTB weaving and other regions in Indonesia.

Based on those data, it can be concluded that interest in fashion products with woven material is greater than with the respondent who is not interested in woven products. Respondents also show more interest in NTT weaving for reasons of color and style. Respondents' ownership of products is quite high, some even have quite expensive products which are above IDR 5,000,000,- for fashion products with woven material.

### 3.2 The Fashion Products

Researcher did the direct observation through some craft event and outlet. Inacraft, Alun-Alun Grand Indonesia and World Ikat Textile Symposium were chosen by researcher because those can be the most representative display of traditional Indonesian products. Inacraft and Alun-Alun Grand Indonesia are the bazaar and outlet which are selling craft products, in
contrast to the World Ikat Symposium which focuses on seminars, workshops and exhibitions. Inacraft is the largest exhibition of craft products that have been pioneered from 1999, until now the craftsmen and tenants who want to participate in this event must go through a curation process or get recommendations from the government. Likewise with the Grand Square of Indonesia which is located in the center of Jakarta and is one of the shopping centers that has the legitimacy of goods that always follow the trend. The products displayed at the Alun-Alun Grand Indonesia outlet are also through the curation process of Alun-Alun Grand Indonesia internal team.

In the World Ikat Symposium exhibition which took place in August-September 2019, Ikat weaving was displayed from various regions both national and international. Besides an exhibition, World Ikat also hold some workshops related to ikat, such as ikat treatment workshop, natural colors, and draping. These various activities are carried out as a form of discussion and knowledge sharing which related with traditional weaving. Weaving is a unique material, so the treatment also requires certain techniques. In his introduction to the World Symposium Association, Judi Achjadi as the curator exhibition mention that today’s weaving does not only act as a status symbol, but has been processed in avoiding its extinction as a special and expensive fashion product. Weaving becomes a fashion statement among the wider community, outside of the weaving production site [8].

![Picture2. Fashion products using both the traditional textiles and the image in Alun-Alun Indonesia, Grand Indonesia (photos credit by author). (Left) Sintang Ikat Weaving from Kalimantan is processed into an evening dress by the label 'DUK. (Center) Sumba ikat pattern is printed on fabric for ready-to-wear product by the Ghea Fashion label. (Right) Lurikis processed into various types of tops and dresses by the Okainku label.](image)

Through indirect observation, researcher using Instagram as media to observed the products. Social media channels such as Instagram now play a dominant role not only as entertainment and interaction tools but also in business [9]. Social media have made it very easy for entrepreneurs to reach potential customers and tell them about their products. They also provide a solid platform for them to advertise, promote and deliver their ideas and products. Their main finding is that social media platforms represent a unique interaction channel for businesses to advertise their products, maintain relationship with customers, and most importantly identify public needs [10]. Researchers found that many local labels raised woven products into their product collections. The observations are divided into 3 types namely:

a. **Label which is used textile woven as its collection character.**
There are several domestic labels that consistently promote traditional weaving as the main focus of the brand, namely Lululutfilabibi and Ikat. Despite using the common Lurik woven which sold by many merchant, the designer of Lululutfilabibireprocesses the material and creates new composition of patterns and colors without eliminating the lurik characteristic. While in the Ikat brand, label by designer DidietMaulana consistentin using ikatweaving in his collection. Just like the Lululutfilabibi brand, this brand also creating new form that is different from the traditional ones.

![Instagram display of Brand Lululutfilabibi and its products](image1)

b. **Label which is used the uniqueness of Indonesian culture as its collection character.**

This type of label is consistently promotes Indonesian culture as their collection theme which is not only woven. In the last 3 years these are sample of brands which has risen weaving as the main collection namely Biyan and Sejauh Mata Memandang. Biyan label with its collection titles HumbaHamuhas been appear from 2017. Another example is Sejauh Mata Memandang which since 2016 began working on the HumbaIkat Bukit collection. Both of those labels are using material that being produced with Sumba ikat character visual and technique.

![Instagram display from Brands Sejauh Mata Memandang](image2)

c. **Label which is not using cultural themes specifically in its collection.**

Examples of this brand are DanjyoHiyoji and Gita Orlin. These two brands did not specifically lift Indonesia into their collections, but in 2019 Orlin Boutique launched the Wairinding Series collection and DanjyoHiyoji used Indonesian traditional weaving through 2018 Fragments collection.
From the observation through these labels, weaving products that have been sold is already processed by various design developments. Woven textile is not only worn as a sarong, scarf or wall hanging. Weaving has been adapted and processed into various types of clothing and accessories and has high market interest. Variant prices offered range from hundreds of thousands to millions of rupiah.

3.3 The 19/20 Fashion Trend

The term 'trend' was not used until the twentieth century to refer the term of changes in fashion, or the spreading of a particular style. The emergence of trend forecasting as an industry first began in the US and France. Where American specialist Margaret Hayden Rorke issued color cards which then produced by French textile mills and distributed them to US manufacturers and retailers [1]. Previously, the trend tends to referred to the 'style' that developed due to the strong influence of the socio-political aspects. In Indonesia itself, trend forecasting is a research activity that has been initiated since 2008 by Dina Midiani together with IrvanA. Noe'man through BD+A Design. Since 2016 this trend forecasting activity is fully supported by the government through BEKRAF then forming Indonesia Trend Forecasting (ITF).

ITF launched trend 19/20 called Singularity, there is a special theme related to culture, the SVARGA theme which means spiritual beauty. The SVARGA theme is a mixture of various cultural influences, such as symbols in mythology, beliefs and mysticism embedded in the urban style [13]. In the 2018 Singularity with Svarga theme was shown in a clothing representation made by the patchwork method of leftovers weaving material by the label Putrisavu. From interviews with Nuniek Mawardi, designer and also ITF team, the fashion trend that becomes the target of ITF is intended to ready-to-wear clothing types. Its influencing the type of material and method of manufacture, because ready-to-wear type of clothing prioritizes practicality over the details that often makes clothing becomes expensive and require longer time to make. So it needs to be adjusted from traditional Indonesian textile materials, especially weaving into the form of the ready-to-wear fashion products.

3.4 The Use of Traditional Woven Textile in Fashion Products

Different types of weaving making process also influence its maintenance, weaving that is made by manual methods using back-strap-loom and natural dyes coloring process generally requires more complex maintenance. The more complex and longer the making process resulting more expensive products and affecting the actualization needs of someone in wearing the clothes. People will choose the type of weaving with higher level of craftsmanship that has a deep philosophical value and expensive price to fulfill their necessity of self-actualization. For example the price of Humbaikat collection using natural dye ikat from Sumba Island by Sejauh Mata Memandang ranging in million rupiahs while cloths using chemical dyes Lurik weaving has cheaper price in the range of hundreds of thousand rupiahs.

According to the data which is then associated with human needs factor; the use of traditional weaving in fashion products then can be classified. Referring to Abraham Maslow's theory of needs, researcher divides the usage of weaving into 3 categories. The main level is the highest level of actualization where weaving that more difficult to make/ high craftsmanship. Classified in this type are: manual loom/ back-strap-loom with natural color, songket with natural color, songket with real gold thread, woven with silk yarn, and woven which is reprocessed to produce novelty that is different/ difficult to repeat. The intermediate
level, namely woven that is produced by non-machine loom/ ATBM especially those using natural colors and gold threads, and ATBM woven with natural and chemical colors, but can also processed with textile fabrication methods and can produce novelty that can be repeated. The basic/ lower level is woven that is produced by ATBM using synthetic colors and can be produced in a fast time and in large quantities [14].

4. CONCLUSION

The use of traditional weaving is no longer limited to meet the customary needs but is becoming more widespread. Nowadays, the traditional textiles also being used in many types of products including fashion products. Types of fashion products which use woven materials are quite diverse, ranging from casual to formal type of cloth. This was influenced by various activities that chose weaving as a theme, such as a weaving exhibition and a fashion show. Information about these activities spreads quickly thanks to the advancement of information technology, one of which is social media. With social media, humans can publish their activities as a form of self-existence. The use of a variety of traditional weaving should be adjusted to the level of needs and accompanied by complete information that is qualified. This situation needs to be considered by designers, consumers and also trends forecaster to be able to put woven material in better position so that can improve the usage efficiency.

REFERENCES
History and Transformation of Interior Design in Indonesia

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Abstract

The field of interior design has not had a robust foundation. Its scientific scope has not been obvious, so does its origin and development. It could be caused by the uniqueness of the interior design field, its scope covers various knowledge fields such as architecture, visual art, science, and economy. This becomes a problem for academicians and practitioners of the interior design field due to its limited basic knowledge, resulting in difficulties in determining the purpose of Indonesia's interior design in the future. The present study is important since there is no complete record explaining how interior design exists and grows in Indonesia. The present study was categorized as a qualitative historical study. The data were collected through a literature study on interior design.. The data were analyzed using historical theory proposed by Michel Foucault. It was done by looking for the difference for each period. The study found that interior design moves quite slowly in certain periods; then, it begins to move to more practical ways recently.

Keywords: History, transformation, interior design, Indonesia.

1. INTRODUCTION

Interior design study still becomes the object of debate among the academicians and practitioners, yet there has not been a clear formula regarding the science of interior design itself. Interior design is unique due to its interdisciplinary nature. Its scope covers a number of fields of knowledge such as architecture, visual art, economy, and science. Every department in interior design holds a different basis in every university. Some of the interior design departments are under architecture, and their basis is scientific knowledge, so that the final purpose is related to the most recent technology. Interior design that comes from visual art tends to be social science and philosophy. Its primary goal is creating a meaningful concept that touches human value and expression. Then, it also comes from the design basis that is close to market management. This leads to industrial product and management and economic knowledge. This leads to the ambiguity of interior design study, the difference in perspective about interior design cause quite significant differences. If it comes from the field of science, it is dominated by science and technology, if it comes from visual art, its strength is in visual and meaning, while from the field of design, its nature is more on commercial, following the market taste.

Accordingly, it is important to reveal the origin of this knowledge to map the future plan. The history notes that when human begin to understand their own body, the measure is begun.
and utilized, even various harmonious formula and equation/proportion. As the historians often said, the root of the present is the past, the primary purpose of understanding the past is to obtain precise direction for contemporary society[1]. Today's development of interior design is broad, or even too broad due to the absence of control from a root from the practitioners and the academicians, The purpose of the history itself is to teach us making a decision, listening to various opinions, to bring various stories and to question the stories ourselves.

2. METHOD

The present study was categorized into qualitative historical study. In the study, the data were collected from literature such as books about interior design in Indonesia, and some interior design magazines. The data were analyzed using Michelle Foucault's theory that focuses on essential points in a certain period, and to reveal the difference or contrast between the periods. Accordingly, the thinking transformation process can be seen from the periods [2]. Also Foucault said that it is important to look at history from a different perspective to make us more understand about it [3].

3. RESULT AND DISCUSSION


Design interior has actually been known by Indonesian community through habits from generation to generation, all arrangements in the house are under a certain rule, and are not made arbitrarily. That arrangement is now known as interior design, which is studied and made professionally. Then, regarding the emergence and the growth of interior design in Indonesia, It can be seen from the artifact of interior design.

Indonesia has passed the periods of culture, Prehistoric Indonesia, Hinduism Indonesia, Islamic Indonesia, the transformation occurs in Java after the Islamic Kingdoms fall, and the East Hindies Colonization arise. Before the dutcheast indies era, the process of cultural transformation moves slowly. Since Indonesia was colonized, its culture transformed by force. The interior design emerges with western influence. It can be said that design emerges from a movement in England, Arts and Crafts Movement, triggering the firm separation between "artistic" and "technique" so that hand-made art was substituted by mass production. On this side, industrial machine separated itself from art [4].

At the end of the 18th century and at the beginning of the 19th century, the Industrial revolution in France significantly affects art education. Since then, art began to break out from academic tradition that stems from fine art philosophy. The purpose of art education is no longer to train professional sculptor, painter, or artist in a certain social class, it trains common people to have basic art and industrial skill to create various products that can improve the state's prosperity. Yet, if it was associated with the industrial revolution in the 18th century, design is indeed identical to art [5].

In 1910, there was modernism movement in design. Modernism replaced traditionalism, changing the pre-modern people' Mystical way of thinking by a practical and logical mindset. Scientific, functional consideration, and technology are pivotal. The design tended to be practical, logical, geometric, and efficient, yet it was meaningless. In Germany, Walter Gropius found Bauhaus school. He wanted to unite art and technology into a design, including architecture, interior, industrial product, and graphic design. Art existed not only in theoretical
level. It should enter the concrete needs in daily life. This teaching then becomes the basic rule in schools of design around the world [5].

From that western design history, design then entered Indonesia through indirect influence from Dutch colonization. Initially, the influence of interior design came from architecture, began by Raden Saleh as the first Indonesian who designed his house himself.

The next development took place when the Dutch East Indies Government declared significant physical development at the beginning of the 20th century. At that time, there was a propensity to imitate the European neoclassic style, and the combination of European style and local element. Henri Maclaine Pont, the transformation from classic as the continuation of France Revolution and the Industrial Revolution in Europe, to the rational modernism. Many architecture students in universities in Dutch adopt the theory from Violet Le Duc, Berlage, and De Stijl movement as the sources of modern architecture concept. As a modern architect that considers the form and function, Henri Maclaine Pont believed that architecture needs to be seen as a spiritual expression from a certain community, including life view, moral, social, intellectual, belief, and religion. His works are: West Hall and East Hall of ITB, NIS office of Tegal, and Trowulan museum [5].

Herman Thomas Karsten in 1937 designed Malang City and East Java. He designed one of three housing programs in Kwarasan, southwest Magelang. Villa Isola (Now: Rectorate of Indonesia University of Education) is a work from C, P Wolff Schoemaker in 1933. Catholic Church Santo Petrus in JalanMerdeka. W. Lemei – cubic – functionalism – bank office post paarbank 1932.Ujung Pandang City Hall .C.Citroen – Bauhaus view and functionalism, Bureau of Architecture Consultant ED. Cuypers&Hulswit- began to operate in the 20th century, its central office was in Amsterdam. A decade before the Dutch defeated by Japan, Art Deco was developed in European.

The influence of modern thinking in designing process continues. Work from some dutch architecture students who studied in TH (ITB). They continue the modernism tradition in architecture in Indonesia [6]. Another Frederick Silaban’s project was Gedung Bank Indonesia in Jakarta. It is influenced by Frank Lloyd Wright and Le Corbusier. Then a project "mercusuar," an anti-west political concept- revolutionary nationalism, however capitalism in the economic and modernism field becomes a robust stepstone [6].

New Order Era - Wisma Nusantara 1963 by Mitsui & Co, Ltd. The prototype to be developed in Japan, high building construction in earthquake line. Jengki-style house was adopted from Western’s streamlining style. Ali Sadikin, the governor of Metropolitan City as the host of PATA Conference in 1974, triggers the realization of tens of buildings, hotels, offices, recreative site, and fancy residential area [6].


Wood and rattan furniture industry increase due to the availability in Indonesia and due to the increasing number of house construction. Better taste due to education and income increase makes the furniture products improved to respond to the demand. Some success furniture companies are Ligna, Palma, Arindah, Macrowood, danSiro. Asmindo (Indonesian Association of Furniture and Craft Industry). International Seminar on Design was held in 1975 in Jakarta, then Industrial Design Workshop was held in Bandung in 1983. Design Center 1969, expo Tsukuba 1973 in Japan, until feasibility study under the coordination of Minister of P3DN in 1986. 1995/1996, the department of cooperative establish National
Design Center and National Design Committee, who becomes the patron of all design-related activities in Indonesia [6].

IADI (Indonesian Design Expert Association) was found in the 1970s, PADII (Indonesian Association of Industrial Product Design Expert) was found in 1983, FDPI (Indonesian Forum of Industrial Product Design) was found in 1986, ADPI (Indonesian Association of Industrial Product Design) was found in 1988 through extraordinary meeting in Jakarta. The products consisted of a simple product, until the hi-tech ones. Graphic design developed in the 20th century can be seen from the old posters in the Dutch era, the publication, packaging, or other printed work [7].

In 1940, an attempt to formulate the concept of drawing teacher education in Indonesia equals to university-level. Simon Admiral’s progressive education concept was viewed as suitable, then THS (ITB) was established. The subjects were: a review of art, decorative art, and design, craft, drawing technique, anatomy. Then, at the first half of the 1950s, the Drawing Teacher Education of ITB is changed into Visual Art and Architecture, the definition of visual art possesses broader scope covering painting, sculpture, ceramics, decoration, graphism, and craft. Building drawing becomes that of the field of Architecture. Until the end of the 1960s, the scope of visual art was expanded by industrial design, graphic design, and textile design, while decorative art becomes interior design. In the 1980s, complemented by fine art, graphic design becomes visual communication design, and textile design turned into the textile craft [7].

Then, Education and Culture Department inaugurate terms “senirupa” for Akademi Seni Rupa (ASRI) Yogyakarta (Visual Art Academy of Yogyakarta), after that, the term “senirupa” is widely used. Its definition is narrowed down among the community, which merely means “style” of a painting. On 1 August 1947, Pendidikan menggambar (drawing education) was inaugurated by the name of Balai Pendidikan Universitas Guru Gambar, under the Faculty of Engineering (UI). Became IKJ. In the 20th century, high-quality designer resources were needed to substitute foreign instructors. Some institutes that open department of design, are: ITS, Untar, UPH, Unair, Itenas, STSI Bandung, STIDI Bandung, IKIP Malang, IKIP Yogya. Before them, there were also universities who had already opened department of design such as: ITB, Usakti, ISI yogya, UnivUdayana, UNS, IKJ, ATDI, Univ Petra- Surabaya [7].

3.2 The Transformation of Interior Design in Indonesia

Since interior design department is established in some universities, it grows among the society. This is proven by many interior design magazines published in Indonesia. Those magazines are ASRI, LARAS, and IDEA, among others. These magazines exhibit how interior design is developed in Indonesia.

LARAS magazine’s first edition was published in 1987. This is the first interior-architecture magazine in Indonesia. It presents to meet the needs of people with middle-upper income, which began to grow in the 1980s and at the beginning of the 1990s. LARAS exhibits interior design layout, garden, and other rubrics in the middle-upper class lifestyle, in a fancy cover and expensive price at the beginning of the 1990s. LARAS often brought local culture elements in some Interior style, building layout, garden concept, and so on. In the 21st century, along with the growth of the property industry in Asia, LARAS set its motto "the beauty of design" with the most recent choices of design, both local and global.

ASRI Magazine was a Magazine on Architecture, Interior, Garden, and Environment. It was published particularly as an effective, strategic media containing various information and promotions related to the interior, architecture, and garden products and services. It exhibited
interesting work from the interior designer, landscaper, and developer as information and inspiration for the society. The main scope of discussion is a residential house, apartment, and public facilities such as an exhibition room, office, restaurant, hotel, tourism facility, sport center, and recreation area. It was firstly published on 1 January 2000, its Press Publication Enterprise Permit (SIUPP).

The following is the timeline and our analysis based on cover and topic selected by the Magazines regarding the interior.

<table>
<thead>
<tr>
<th>Number</th>
<th>Year</th>
<th>Interior Magazine Cover</th>
<th>Visual Analysis</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>First Edition 1987 &amp; 1982</td>
<td><img src="image1" alt="Figure 1. Laras &amp; ASRI Magazines, source by: koleksikemalaatmojo.blogspot.com" /></td>
<td>In this magazine's first edition cover shows human as its main object, LARAS magazine in 1987 and ASRI in. In the beginning, it shows more of local characteristic, views, garden, then the combination of modern western influence. ASRI: it consisted of architecture-interior, safe environment, feature, skill, furniture, figure interview, crossword, short story, and so forth.</td>
<td>Building or house had not been the main concern in this period; the element of human is important. House is something supporting human life. It shows a mature life. There are activities and attempts to care for the house and to enjoy a hobby.</td>
</tr>
<tr>
<td>2</td>
<td>1994</td>
<td><img src="image2" alt="Figure 2. Laras &amp; ASRI Magazines, source by: koleksikemalaatmojo.blogspot.com" /></td>
<td>The following is the magazine in 1994. There is no longer a human picture as a part of its cover. In the 1990s, they explored more certain themes. They were affected by the growing western style.</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>2003-2007</td>
<td>Villa House, Contemporary Architecture, the meaning of design, color, fusion interior design, old house renovation, small house, maximalism of interior, Superimposed Mass integration, the fine vision of art, tropical design, light and clean, ideal kitchen, apartment, pool.</td>
<td>It took a certain topic as a part of the house. There are new themes such as superimposed, fusion, contemporary, interior maximalism.</td>
<td>It starts to try on new themes, although it is dominated by untouched topics on the house.</td>
</tr>
<tr>
<td>4</td>
<td>2008 – New edition of GriyaAsri Magazine</td>
<td><img src="image3" alt="Figure 3. Laras Magazines, source by: koleksikemalaatmojo.blogspot.com" /></td>
<td>Asri Magazine turns into GriyaAsri Magazine. In 2008, it still explored new themes with a combination of simple elegance and classic elements.</td>
<td>Green ideas start to gain popularity, combining futuristic style and nature.</td>
</tr>
</tbody>
</table>
Table 1. Transformation of Interior Design in Indonesia

<table>
<thead>
<tr>
<th>Number</th>
<th>Year</th>
<th>Interior Magazine Cover</th>
<th>Visual Analysis</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>6</td>
<td>2016-2017</td>
<td><img src="https://idea.grid.id" alt="Image" /></td>
<td>In 2016, the emphasis was on the resident's comfort adjusted to a certain theme related to hobby.</td>
<td>The popularity of digitalization, bigger attention to appearance, as one of the photo objects and existences on social media. House becomes a place that is more than a shelter.</td>
</tr>
<tr>
<td>7</td>
<td>2018-2019</td>
<td><img src="https://idea.grid.id" alt="Image" /></td>
<td>In 2018-2019, More themes are related to millennial themes, limit space, home decor (DIY), and detail and small things. Interior design has touched all aspects, including the people changing propensity, interior design used to be expensive and unaffordable by all people, yet recently interior design becomes many people's interest. Space limit emerges as new problems. Therefore the emerging design is the functional one; its form is detailed and small, containing more decorative elements.</td>
<td>Many new problems arise, due to technology advancement, and more practical life, people demands many things that ease their life. Their new problems come in the form of space limit and bored easily. New non-binding jobs such as freelancers, and so forth.</td>
</tr>
</tbody>
</table>

It discusses contemporary styles, and old styles reconstructed into a new inspiring design. There are more simple, clean elements.

Simple, fresh, and clean style. Modern society pays attention to appearance. Elegant style.
From magazines discussed above, it can be seen the propensity of interior design in some periods, its transformation propensity, and the topic and issues. In the beginning, it is started by a local style combined with lifestyle and modern design, and human becomes the object in the cover. By year, the focus is more on the development of new styles. New styles arise due to new lifestyle. Themes become more specific when it enters periods of digitalization. New terms emerge. It occurs due to significant changes at the end of this year, i.e., industrial revolution 4.0. Everything turns into internet-based, simultaneously changing human behavior. Their new habits demand practicality and flexibility. That is why co-working space and co-living house become popular and are chosen by youth nowadays. Thus, there will be more potential of emergence of new styles and is not aimed at something sustainable, the period of a design is shorter since it is demanded to be renewed, today's creativity level should be improved to survive the world of design Recently, the things offered related idea is more important than the face of the design itself, the community concern more with the offered issues that remind them to human identity.

3.3 Discussion

From the results above shows that the origin and transformation of interior design in Indonesia follows the lifestyle of people in each era, it depends on the technology and social conditions of the people. previously there was a similar study that discussed the history and transformation of interior design in other countries such as in Egypt, but focused more on one local product that the history of palm leaves in Egypt has changed from complex to simpler according to the needs of its users [8]. There are also other studies on the history and transformation of office design, with the design becoming more varied depending on the age, type of industry and personality type of workers. Office design also shows a change from a private office to cubicle space and become an open plan office [9].

Interior design in Indonesia first appeared was influenced by other countries outside Indonesia and when it began to develop, Indonesian interior design had tried to reveal its identity characteristics, by displaying the original culture of Indonesia in its design. However, in the midst of the transformation process interior design seems difficult to find identity, because so many influences from the outside are quite strong, such as the rise of contemporary ideology that is instantly borrowed from the development of western culture. Cultural identity should be learned from the process of studying the history of interior design the history of our country, as has been done in Egypt in the process of finding identity when studying the history of interior design namely by visiting historical places, the trip will give students information about culture and their history and give them a direct model of what they theoretically learn to support their understanding of the units they are learning [10].

Interior design transformation in Indonesia lately tends to be more temporary and multifunctional with limited space. So some Tiny houses or working spaces become very popular. this is the same as what happened in Nebraska, in a study showing that small housing presents a means to meet people's needs for more affordable housing options available to Nebraska residents. Differences in people's lifestyles affect interior design trends in Indonesia [11].

Rapid changes occur in interior design in Indonesia lately, this will indirectly cause changes also in learning methods in school/university, especially on the topic of history and the development of interior design in Indonesia. This has been experienced by one of the interior design majors in University of Kentucky, this is a recommendation for interior design students to learn about history by redesigning artwork or design based on design history [12].
This is an opportunity to learn from historic design strategies and the thoughtful transition to the present to create the lightest, most breathing life. Historical preservation is largely based on social construction: therefore, current policies must reflect changes in society [13].

4. CONCLUSION

Indonesia underwent a long era of colonization. Consequently, the influence of colonizers is dominant in this country; its influence covers science, art, design, and architecture, among others. Indonesia does not have a clear history of the development of the design. The study of the design directly comes from the West, where the sequence of history is clear, however in Indonesia, this knowledge is directly adopted, grafted quickly based on an urgent state's need, making its basis unclear. Indonesia has possessed its own art history as local culture. Then, due to colonization, the internalization is dominating, this made Indonesia's development of art unnatural, resulting in desynchronization between art from Indonesia's indigenous culture and new western art knowledge, especially regarding design. However, interior design study grows due to a better economic level of community. Accordingly, some people find it important to bring interior design to this country. Since approximately the 1960s, the interior design profession began to grow, it penetrates education, publication in the form of tabloid, television, and now the internet, which makes knowledge of interior design accessible. Some propensities of visual transformation and purpose of interior design gradually change; in the past, it was only enjoyed by people with high income; today, it is accessible by all individuals. Starting from the Philosophical era, until a practical era, the transformation occurs due to support from technology advancement and changing human lifestyle, especially after era 4.0 emerges.

REFERENCES


Social Climber and Hyperreality (Revisiting Maslow Theory in The Contemporary of Indonesia)

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ABSTRACT

Appearing luxurious on social media is imperative for some people to get attention and recognition from other netizen. This is a social disease called social climber. This study is analyzed using literature research methods, as stepping stone to understand more deeply the new symptoms in the society, which conducts a series of activities relating to the methods of collecting library data, reading, recording and processing research materials. The result of these research reveal that the existence of social media can also make someone trapped imaging, and live in hyper reality. It is easy for social climber actors to raise their social status through their uploads on social media, although by justifying all means, such as editing photos, to change their identities. In Maslow theory, this social cluster phenomenon is in the fourth stage, namely the need for esteem or self-esteem. For some people, in this era it is pivotal to get awards from others, such as social status, popular, and famous.

Keywords: Social Climber, Hyper reality, Maslow Theory

1. INTRODUCTION

The big wave of the digital world is unstoppable and has given birth to a new society called a networked society that carries out social interaction online through social media. The turn of these millennium is marked by rapid developments in digital technologies[1]. This technology can deliver anyone who can make good use of it but it is not uncommon to destroy someone's dignity in various ways.

Various types of social media have developed with various advantages in supporting interface such as Facebook, Instagram, Path, Twitter, Whats App, etc. This is as stated by Sherry Turkle that computer screens are said to be second self [2]. Luik, J in the Journal Communication Science, volume 3, number 1 states that social media can be considered a "home" in the virtual world, at least the development of technology so far has enabled the presence of users on social media to represent themselves (sometimes using the term virtual self, digital me, virtual me, virtual identity), but it has not yet reached the level of complete self [3]. People tend to build a cool image like in a theater, what is shown on the stage is very different from the reality behind the stage, as stated by Erving Goffman [4], a famous sociologist in the 20th century, described life as a parable of a drama performance. The situation in daily life is likened to a stage performance and human is an actor in the drama to show impressions to the audience. In line with Andrea Bornior, PhD, who is a professor of
psychology at Georgetown University, Washington, it is true that naturally, everyone wants to show the best side of itself to the wider world[5]. But what is unfortunate is if what is shown on social media is not real life. The sophistication of technology and the development of various applications in the digital world make a variety of abuse occurs at the personal, social and national levels. Many technological changes have dramatically affected the way we consume, present ourselves, and communicate[6].

The development of various photo editing applications, such as Adobe Photoshop Express, Adobe Photoshop Lightroom, Snapseed, Picas, Cymera, PicsArt, etc. enabled netizens to create their best photos by providing color filters, combining multiple photos, cropping photos, brightening photos, to the most extreme replace his identity and profile photo with someone else's photo. As written by Wood & Smith that on social media identity becomes liquid and can change. Devices on social media allow anyone to be anyone, even can be a user who is very different from the reality, such as the exchange of gender identities, marital relationships, to profile photos[7].

Currently, netizen use social media for imaging. Many cases were presented in the media related to this matter. A new comer singer in Indonesia has shown photographs of the luxury lifestyle on his IG. But apparently, the photos were allegedly stolen from a celebrity’s IG named @milesmogul, then edit the photo with his face. So it was as if he was traveling on a first-class aircraft that cost a fortune. There are some photos from other Instagram users that were also taken, ranging from the pose sitting on the plane to the parked luxury car[8].

Another case is a woman named Marieta Safitri who has become a byword in cyberspace because it is said to have cheated many people to hundreds of millions of rupiah by promising a cheap flight ticket promo through a travel agent she made named Roxy Tour Travel. Hundreds of millions of proceeds from this fraud was used to travel abroad and buy luxury goods to display on social media[9].

Some of the phenomena above show that increasingly developing technology makes it easier for people to upload and share their special moments on the internet. This can also be easily done with the help of social media platforms which can be downloaded for free. Moreover, the existence of social media can also make someone trapped in imaging.

Nowadays, appearing luxurious on social media is very important for some people to get attention and recognition from other netizen. This is a social disease called social climber. Social Climber itself is a social disease that can undermine the nation's morals. The manifestation of this disease is the feeling of wanting to be seen to appear rich wherever and whenever. As a result, everything will be done to maintain social status in society. In the concept of Maslow's Hierarchy theory, there are five levels of basic needs namely physiological needs, security needs, love needs, affection and ownership, esteem needs, and self-actualization needs. In this digital age, it is interesting to see the social climber's life as a hyper reality and where the position of social climbers who consider luxury and hit as a necessity in Maslow's hierarchy of needs.

2. METHOD

This study is analyzed using literature research methods, as part of preliminary research or stepping stone to understand more deeply the new symptoms that are developing in the field or society or social phenomena that are currently taking place based on relevant theories. Literature reviews also provide a solid background for a research paper's investigation. Comprehensive knowledge of the literature of the field is essential to most research papers[10]. A good literature review doesn’t just summarize sources, it aims to analyze, interpret and
critically evaluate the literature, Synthesize sources to highlight patterns, themes, conflicts, and gaps, Show the state of current knowledge in relation to a central research question or hypothesis [11]

3. RESULT AND DISCUSSION

3.1. Revisiting the Concept of Maslow's Hierarchy of Needs Theory

The theory put forward by Maslow is a theory of the hierarchy of basic human needs as a foothold of other scientific developments related to the fulfillment of basic human needs. Meeting basic needs is divided into a certain level that prioritizes human needs from the most basic. Humans are psychologically motivated by a series of hierarchical needs, starting with the most essential first[12].

According to Maslow, the satisfaction of needs is driven by the motivational forces of deficiency growth and motivation for growth. A motivation for deficiencies is an effort made by humans to meet the deficiencies experienced. While development motivation is a motivation that grows from the basis of the human self to achieve a goal of self-based on its capacity to grow and develop. The capacity or ability of each person is different and is innate.

In this theory, humans are positioned as creatures that are weak and continue to develop, have the potential for self-achievement and are influenced by the environment to be able to grow tall, straight, and beautiful. Maslow's theory of needs hierarchy has five levels of basic needs namely physiological needs, security needs, love needs, affection and ownership, esteem needs, and self-actualization needs. Maslow's hierarchy of needs is arranged in a triangle where the base has a larger area and cones upwards. The lowest level is the most basic needs and continues at the second, third, and so on until the highest level at the top of the pyramid. Following is Maslow's hierarchy of needs.

3.1.1. Physiological Needs

Physiological needs are related to biological body needs. Physiological needs include food, water, oxygen, and normal body temperature. These physiological needs are the basic needs that support human life. Physiological needs are the first basic needs that humans will seek to achieve life satisfaction. If one of these physiological needs is not obtained, it will interfere with the fulfillment of further basic needs.

3.1.2. Security Needs

The second basic need is security. When the first basic needs are met, the need for security becomes active. This need for more security in children because their awareness of self-limitation is still lacking. So there is a need for others to provide security for them. In adults, security needs are more in an emergency, disaster, or organizational failure in social structures. The existence of an unpleasant situation makes adults look for a place or people who can meet their security needs.

3.1.3. Love, Ownership Needs

When physiological and security needs are met, the next level is the need for love, affection, and ownership. Maslow states that people look for ways to overcome feelings of loneliness or loneliness. Humans need love, affection, and belonging. Not only being loved but also loving, ie giving the same needs to others will also meet their own basic needs. There are two types of love namely Deficiency or also called D-Love and being or B-Love. The need for love due to lack of it includes D-Love and people who love something they don't have, such as marriage, special relationships, self-esteem. D-Love is self-focused love, which is more concerned with how to get rather than how to give. Whereas B-Love is an assessment of someone as is without any desire to use that person. Love that does not intend to have, love
that gives support to others to develop, love that gives a positive impact, acceptance and a sense of being loved.

3.1.4. Esteem Needs

Esteem needs can include self-esteem needs or appreciation from others. When the needs of the third level are met then the need for esteem will emerge. Humans need to be respected by others, trusted by others, and self-stable. When this need has been reached, the level of confidence of a person will also increase and have high self-esteem. This will affect the social role and activities in social interaction. If these esteem needs cannot be achieved, then people become depressed, insecure, low self-esteem, and feel worthless or useful.

The form of self-esteem is divided into two types, Firstly, Self-respect, such as achievement, self-confidence, independence, freedom, strength, ability, and competence. Secondly, get awards from others, such as status, popular, famous, dominance, appreciation for hard work, prestige, awards in the form of praise from others, and good judgment from others.

3.1.5. Self Actualization Needs

The next requirement that needs to be met after the other four needs are met is the need for self-actualization. Self-actualization is a tangible form that reflects one's desires for himself. Maslow describes self-actualization as a person's need to achieve what he wants to do. For example, a musician must play music, an artist must paint, a dancer must practice motion and others. The form of self-actualization is not easy to achieve because it needs support from various parties. If this need cannot be achieved, it will cause anxiety, uneasy, tense, feel his self-esteem is falling. If the need for love is lacking, unloved, hungry, insecure, then it will be easy to know what makes him nervous. But the lack of self-actualization needs is difficult to clearly understand what someone wants.

3.2. Social Climber on Social Media as a Hyper reality

Technological development is always directly proportional to its impact on society. Neither the development of the internet raises a variety of phenomena on social media. Nowadays social media is a part of human life, many people spend their time playing on social media. Social media can also be a place to store HD stories, where you can upload anything and become anyone, including this social climber. Social Climber is a term used for people who seek social recognition that is higher than the actual condition or status. The term 'Social Climber' reappears along with the height of the news about the phenomenon of showing luxury in social media. Like when hanging out at a famous restaurant or cafe, sometimes people have to post it first on their social media accounts. Even when someone has just bought expensive or branded goods. You could say some social media also contributed to shaping the social mentality of the Indonesian nation. It is not uncommon for this social climber to be able to use other people to achieve their desires.

Even though they have as much and as luxurious goods, their lives are not necessarily as happy as others think. The most important thing for a social climber is the status that would be considered high by others. Finally, it was also imitated by ordinary people, by trying to live the life of a hedonist by often showing off what they have.

Almost everyone tends to want to have a high social status. But the difference is, people who contracted this social climber did not appreciate the process. They prefer to use the instant, which is important fast famous / hits. The question is, who can be infected? Maybe if in the past only teenagers were often affected by this disease. But now the data is no longer valid. Because social media users are already from various ages. Not only teenagers but now parents also show off to post hedonist activities such as holidays, buy luxury goods and even do charity (boombastis.com). This is a personal right, but if done continuously it will form a
mental social status that always wants to be recognized. So the conclusion can all be infected with this social disease.

To read this phenomenon, it can be started by examining three interrelated terms; namely simulation, simulacra, and hyper reality. It should be noted that the three are inseparable from each other. To achieve hyper reality, there should be a form of simulacra presented by the media so that the exposed audience perceives the representation as real [13].

The first term is simulation means imitation. The point is that artificial reality still refers to real reality. Media no longer displays reality but has become a reality in itself, even what is in the media is more real than reality itself. The reality of the media is the result of a simulation process, where the representation in the media has been produced and reproduced by the media itself into its reality that sometimes what is represented is different or even contradictory. How the simulation occurred explained Baudrillard with what happened in an industrial society that at this time production no longer produces a multiplication of reality, but has become a mass production of identical reality which sometimes has no similarity with what is represented.

Whereas the second term, Simulacra, Baudrillard interprets it with mock realities that no longer refer to real reality. The substance of the initial reality has disappeared, the reality produced by technology has become a completely new reality. This is what Umberto Eco described as hyperreality (1987) in the book 'Traveling in the Realm of Hyperreality'. For Baudrillard, himself is creation through models of something tangible without origin or reality. For Piliang, it is an effect, condition, or material or space experience that results from the simulation process. It may form a duplication of the world of nostalgia and fantasy [14]. Here, this reality is not yet completely said to be a truly real reality. Because good/interactive relationships have not yet occurred. Or it can be called semi-reality.

The term simulacra are used by Baudrillard to describe how reality in the media is an illusion, not a reflection of reality, a sign that no longer represents an initial sign, but has become a new sign. Baudrillard called it "a copy of a copy with no original". On social media, the interactions that occur are simulations and sometimes are different. For example, social media allow anyone to be anyone, can even be a user who is very different from reality, such as the exchange of gender identity, the marriage relationship, to the profile photo [15].

The third is Hyperreality. This is what is called a real reality, even above the real one, which will replace the previous real reality. That is, hyper reality is a deconstruction of the previous real reality because this reality will be very different from before. Or in his book Yasraf Amir Piliang, entitled The Folded World, Hyper reality (Hyper-reality) is explained by Baudrillard as, a state of collapse of reality because it has been taken over by virtual engineering that is considered more real than reality itself, so the difference between the two becomes blurred. In hyper reality, the “original” version of an object has no real significance since it belongs to a different realm and therefore loses its referential value [16]. While the difference between the simulacra phase and the hyper reality phase lies in its interactive characteristics. Namely, things that could only be done in real reality, have now been replaced in virtual reality, such as interacting, economic transactions, meetings, learning and so on. Even more effective and efficient are these new methods. While in the simulation phase and the simulacra phase, things like this haven't happened yet. Hyper reality, the virtual reality in which people live, structured by information and technology, is sustained on an amalgamation of elements which were previously separate, such as production and consumption, and by a dissipation of the system of values based on the illusion that economy and society have a defined meaning or any meaning at all[17].

On the other hand, when an individual interacts through an interface, basically he is
conducting a self-transaction by interpreting other individuals. From the name, display picture, self status, daily status, or meme that the individual uploads on his social media wall regularly. What he interprets and the meaning of individual accounts on social media is the appearance of pseudo-reality or hyperreality. Because basically, the individual accounts are self-representations of the account owner, and can even be in the form of simulations that are not based on actual reality. A post-reality. The reality that has no reference at all in reality. This is a simulation in the world of social media. The process of individual interaction with other individuals on social media will create an affirmation of status. Who is he, from which social stratification he is? He slowly establishes the status which ultimately leads him to a certain identity. In the cyber world. The status he gets from what he displays and uploads every day is a form of identity in the world of simulation. Because basically, the interaction that is done does not refer to the real reality.

In the book Social Media: Perspectives on Communication, Culture, and Sociotechnology, Nasrullah writes that Baudrillard expressed the simulation idea that awareness of the real in the minds of the public is diminishing and replaced with pseudo-reality [18]. This condition is caused by the images presented by the media continuously. The audience seems to be unable to distinguish between what is real and what is on the screen. The audience seems to be between reality and illusion because the signs in the media seem to have been cut off from reality.

In addition, simulacra concerning hyper reality occurs because of a ceasefire that must be done by some audiences who have been psychologically exposed by media technology. For example, with the facilities "follow", "like", "love", and so on, the audience is competing to make the best simulation to portray themselves or to create an image that is liked by the public, where it has been made far from the real character. As if it is personal pride when someone has the most followers or gets the most likes. This facility not only affects one's psychic but also affects a person's emotional quality.

3.3. Social Climber in Maslow's Hierarchy of Needs

In communication science, "social climber" is something that can be tried to get a stronger position in participation both individually and in groups. This was revealed in his book Communication Mozaich Social climber is the process of trying to increase personal status in a group by waiting for the high-status member [19]. Through this status, they try to improve social judgment about themself. Sociogeneous motives are striking in the behavior of social climbers, acting on social push. Their anxiety will increase when unable to meet social expectations, they form social sanctions subjectively. Social climbers will be very sensitive to criticism and worship the fictional appreciation of the social environment [20]. The social hierarchy motivates individuals to pursue social status, forming competition among members of a social group as a social challenge that needs to be met [21].

4. CONCLUSION

The development of internet technology has made it easier for netizen to upload and share their special moments through social media platforms, including the feeling of wanting to look luxurious wherever and whenever they are. The existence of social media can also make someone trapped imaging, and live in hyper reality. It is very easy for social climber actors to raise their social status through their uploads on social media, although by justifying all means, such as editing photos, to change their identities.

Social Climber itself is a social disease that can undermine national morale where luxury and hits are necessity. This social cluster phenomenon is in the fourth stage, namely the need
for esteem or self-esteem. When the needs have been met to the third stage, namely love, affection, and ownership, then they need domination, appreciation for hard work, prestige, appreciation in the form of praise from others, and good judgment from others. For some people, in this era it is paramount to get awards from others, such as social status, popular, and famous.

REFERENCES
The Role of Opinion Leaders in Diseminating Climate Change Policy

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ABSTRACT

Opinion leaders have important roles to boost the successful of the government policies and programs implementation. The climate village program is a form of national climate change policy to reduce climate change impacts. The program will not run smoothly without roles from various parties, especially the opinion leaders. The research aimed to reveal the roles of opinion leaders in encouraging the implementation of national climate change policy at the grassroots level. This research was a qualitative descriptive study conducted in Pendulan Hamlet, Sleman. The results of this study found that the successful implementation of the national climate change policy in the form of a climate village program at the hamlet cannot be separated from the role of its opinion leaders. The research found that opinion leaders have played strategic and crucial roles in bringing the successful of the climate village program implementation. There were at least three important roles played by opinion leaders on the success of the program. The roles they played that support the success of the program were motivator, initiator and communicator.

Keywords: opinion leaders, climate village program, policy implementation

1. INTRODUCTION

Climate change is a global problem that required well management. It is a real threat throughout world, including Indonesia. Indonesian national law No. 32 of 2009 on Environment Protection and Management has stated that Indonesia is on a vulnerable position to the climate change impacts. Indonesian government has made a national policy to cope with the impact of climate change through climate village program starting from grassroots level. However, the successful of a program, including this program, is highly determined by factors existing in the field. One of which is the existence of opinion leaders [1]. They are an important part of villagers or hamlets people contributing to disseminate new knowledge within the community [2][3].

Theoretically, they are a group of people with ability of persuading many people, particularly in rural areas because they have many advantages other common villagers do not have [4]. Unfortunately, many parties do not understand the important role of these actors. The actors in the field are either formal or informal in nature, but contribute considerably to a policy implementation. As a public policy taken by the government in the attempt to reduce climate change impacts, the government of course expects that the policy in the form of climate village program can be implemented well and successfully throughout Indonesian areas. Therefore, a measure is required to translate the policy into action [5][6].
Previous studies have been conducted on the role of opinion leaders by, among others, La Jaali et al. [7], Istiari [8], Sudahri and Arsali [9]. The findings of previous studies showed that opinion leaders play an important role in the societal life. Nevertheless, the scope of opinion leaders’ roles are still territorially bordered. There is not yet a study has been conducted on the role of opinion leaders in hamlet particularly in the implementation of national policy enacted throughout Indonesia. The policy can be implemented well on the grassroots level such as in Sleman Regency. The regency is one of regencies successfully implementing climate village program. It can be seen from many hamlets winning award from the Ministry Ministry of Environment and Forestry related to the program. One of them is Pendulan Hamlet that won the award in 2016.

A research has indicated the important roles played by opinion leaders behind a successful implementation of national climate change policy in the hamlet [10]. Nevertheless, these roles have not been explored in detailed and thereby requiring a more in-depth research to identify and to find out the roles played by opinion leaders. It particularly relates to the reality in which members of society are encouraged and participate actively in making the implementation of the national climate change policy successful in the form of climate village program. The people take two important ways i.e. adaptation and mitigation actions until their hamlet acquiring national recognition.

As a case study, the research on Pendulan Hamlet was conducted to find out the roles of opinion leaders successfully encouraging the implementation of national climate change policy at the grassroots level. It is expected to increase knowledge, scholarship development, and empirical finding on the important role of opinion leaders in policy implementation area. In addition, the empirical finding of the research can also be used as an input for the stakeholders and related institutions to maximize the roles of hamlet opinion leaders in the attempt of implementing policies.

2. METHOD

The study was a descriptive qualitative research. It carried out in Pendulan Hamlet as a case study. The three methods conducted to gather data were interviews, field observation and documentation. The snowball technique was used to identify the competent informants known as opinion leaders in the hamlet. The research performed data source triangulation for data validation. An interactive model analysis was used to analyze data. It involved components such as data collection, data reduction, data display, and conclusion drawing and verifying. The result of data analysis was reported descriptively [11][12][13][14].

3. RESULT AND DISCUSSION

Pendulan Hamlet is located at Sumberagung Village, Moyudan Subdistrict, Sleman Regency. The hamlet is one of 1,212 hamlets in the region and has a six hectares-area wide. Total number of populations living in this hamlet is 120 family heads or 545 people. Making farm is done by majority population for their livelihood. This hamlet has abundant water source on both rainy and dry seasons, particularly in the presence of irrigation channel in the right and left of settlement street. A variety of environment-based actions have been taken by the people including independent waste management at household level, yard optimization, and rainwater harvesting to encourage a sustainable environment management. In addition, Pendulan Hamlet has a good topographic condition. Although it belongs to lowland, it has never encountered landslide, drought, and flood. Nevertheless, the potential vulnerability is
rainfall pattern alteration as one of the impacts of climate change. It is a main threat as it can affect plantation activity. Moreover, majority of its population are farmers. In addition, the risk of rain pattern change is an effect of climate change that can threat farming activity constituting the people’s livelihood [10][14][15].

Related to climate village program, the hamlet has performed two main actions i.e. adaptation and mitigation in combating climate change. The yard optimization is one of adaptation actions carried out by the people. They utilize their yard to plant traditional medicinal plants, fruit and vegetable plants as well as utilize it as fish ponds. These actions are closely related to strengthen health resilience, food resilience, and water resilience. The traditional medicinal plants used to meet the household need. The fruit and vegetables plants to enhance household nutrition and food security. Meanwhile, the fish ponds used for water reservoir or water storage to collect rainwater [10]. In addition, they also make water reservoir holes and irrigation channel as attempts to prevent drought. The irrigation channel is created by damming a river to then drain the water into the irrigation channel so that the water supply is abundant. It also can be used for watering people’s plants.

Meanwhile, mitigation actions carried out by the people i.e. waste management, save water and electricity. Waste management i.e. organic fertilizer production, plastic crafts, patchworks and the 3Rs movement (reuse, reduce, and recycle). Since 2014, a waste bank named “Pendulan Berseri” has been founded and it operated until today. Waste management is very important to carried out. As is known, unmanaged waste piles are one of the sources of greenhouse gas emissions. Meanwhile, saving water and electricity actions are taken by using wood-saving stoves, glass tiles for the daytime lighting and shower heads for the bathroom. In addition, as a part of mitigation actions, the people also plant green vegetation and care of the forest to produce oxygen and reduce greenhouse gas emissions.

These actions-based environment have been intensively carried out since 2012. After passing various assessments the hamlet won a national award as a climate village from the Ministry of Environment and Forestry in 2016. Nevertheless, initially Pendulan Hamlet was not included as a famous and highlighted hamlet. However, the condition changed when it received the national award. Since then, the hamlet has been increasingly highlighted and used as an example of other government programs. The successful implementation of the national climate change policy in the form of a climate village program at the hamlet cannot be separated from the role of its opinion leaders. The research found that there were at least three important roles played by opinion leaders on the success of the program.

First, the role as communicator. After learning the government program, opinion leaders disseminate the information to the people. They always try to provide an understanding of the importance of the climate village program and explain in detail about it. They also inform, provide and disseminate many climate change issue and how to cope with it. At this point, they have carried out development communication practices [16][17]. One thing is for certain, the opinion leaders have a good communication skill to persuade the people to carry out adaptation and mitigation actions in their hamlet.

Second, the role as initiator. The opinion leaders in Pendulan Hamlet immediately moved to take action on adaptation and mitigation starting from themselves. They tried to give examples in advance to the people. They plant vegetables, fruits and traditional medicinal plants in their yards. They argue that the best way to get citizens to implement the program is to provide examples at first.

Third, the role as motivator. The opinion leaders always motivate the people to take action on adaptation and mitigation, including providing them the necessary equipments such as plant seeds, polybags and pots. They also visit each of the households to ensure that all of
them take actions related to the climate village program. They believe that door-to-door strategy to motivate and communicate is one of the best way to approach the people. It can be seen that opinion leaders maximize the nature of intimate relationships to benefit the program [18]. Until now the opinion leaders continue to carry out these roles and thus continue to remind the importance of protecting the environment in the framework of combating climate change. They realized the program is one of the ways to create a climate-friendly planet for the grassroots level [19][20]. Based on these findings it can be said that the opinion leaders are the spearhead of government policies.

4. CONCLUSION

At rural level, opinion leaders evidently play an important role in disseminating a public policy. The successful dissemination even encourages the successful implementation of public policy directly, in this context, the climate change policy in the form of climate village program. This study conducted in Pendulan Hamlet has affirmed the importance of the opinion leaders’ roles. Their roles include: being initiator, communicator, and motivator. Those roles can be played well because they exert considerable effect on hamlet people. Therefore, eventually hamlet people are willing to implement climate village program gradually and voluntarily. They take adaptation and mitigation actions together to reduce the impacts of climate change in their village. Viewed from policy cycle perspective, particularly policy implementation, it can be seen that tight coordination, cooperation, and collaboration between governmental elements and opinion leaders at grassroots level is very desirable to make the implementation of climate change policy running smoothly and successfully.

5. ACKNOWLEDGEMENT

The authors would like to thank the Directorate General of Resources for Science Technology and Higher Education, Ministry of Education and Culture of the Republic of Indonesia for the financial support of this research.

REFERENCES


Development of *Christian Character* Teaching Materials In the Implementation of Character Education

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ABSTRACT

Character education is important to do to create a society that has character and has a good moral life. This is the responsibility of Christian education because they are trusted to educate students to be like Christ. Thomas Lickona stated that to form good character requires moral knowledge, moral feelings, and moral action. Christianity sees students as human beings who have fallen into sin. Character education becomes something that must be done to educate sinful humans to know what is God's will in their lives. The purpose of this research is to analyze the development of teaching materials that can be used in the implementation of character education at the Kalam Kudus Christian Middle School Surakarta. The method used in this paper is based on previous research and qualitative methods. The results of this study indicate that character education will have a greater impact when someone believes in Christ. The Holy Spirit will work a new birth in his life and enable him to have a life that is by God's will. Because of that, it is necessary to compile a *Christian Character* teaching material that will support the implementation of Christian character education. This teaching material is expected to be able to help students to understand what their life purpose and calling can manifest in their daily lives.

**Keywords:** Character education; Christian Education; Teaching materials

1. INTRODUCTION

At present, the crime of children in Indonesia has increased significantly. Based on data reported by the National Commission for Child Protection, it was noted that criminal offenses among children experienced a very rapid increase. The increase in crime occurs every year, from 2011 to the end of 2018, 11,116 children in Indonesia were involved in criminal cases. This increase is evidenced by the surge in the number of children who became perpetrators of crime reaching 695 children in 2011 and 2018 reaching 1,434 children [1].

The same thing is also found in children who attend the Kalam Kudus Christian Middle School, Surakarta. Based on an interview conducted on November 23, 2018, with Mr. Felixtian Teknowijoyo as the school principal, there were cases of children bullied by their friends and even some who did physical violence. Also, in interacting on social media, children often use impolite and rude sentences. In teacher meetings with parents, parents often complain about the child's attitude which is getting bolder to resist and violate the parents' orders. Several times children must be called and invited to talk to improve their attitudes and behavior.
Schools need to perform a comprehensive role, namely to educate children cognitively, affective and psychomotor. Schools need to provide adequate knowledge to students, but not only that, but schools also need to help students to have a good character so that they can have good knowledge and can use this knowledge for useful things [2].

Christian schools exist by centering on God and based on Bible truth. Thus Christian schools have a clear purpose, that is, goals that are based on what is in the Bible. Christian schools aim to educate children so that they can glorify God, tell about God to the world and have grown in knowledge and action. Grow to be like Christ is the goal of Christian education so that education should not be restricted to the knowledge of how this life but it should be up to how to live in [3].

In the research conducted by Sidjabat [4] concluded how important is character education in Christian Schools. The purpose of Christian religious education in schools is to provide knowledge to students to know Jesus as Lord and Savior, while in learning Christianity is directed to the formation of spirituality and character growth. So in this case, moral and character education is inseparable from the formation of spirituality which is a unity in the teaching material of Christian Religious Education.

Lickona in his book Raising Good Children [5] states that the characters contain three interrelated parts namely moral knowledge, moral feelings, and moral actions. Good character consists of knowing good, wanting good and doing good. That means, having habits in the mind, habits in the heart and habits in action. These three things are important to lead a moral life and even moral maturity.

Christian character education is closely related to the understanding of students as disciples of Christ. Graham [6] explains the understanding of students including: first, humans are created in the image and likeness of God; second, humans have been separated from God because of Adam's sin; and third, God works through Jesus Christ to redeem His people from their fall. Character education will run effectively when educators realize the nature of students. They are the image and likeness of God who has fallen into sin and needs salvation in Jesus Christ. The life that has received salvation is finally touched and changed by the Holy Spirit. After they receive Christ, they need an education that helps them grow in the process of maturing to be like Christ.

These students must be educated to mature in Christ so that they will reflect the character of Christ in their lives. Students who have believed in Jesus Christ and experienced a new birth through the work of the Holy Spirit need an education that will enable them to reflect the character of God in their lives. That's why we need a teaching material based on Christ's character to help students have the good character God wants. This emphasizes the importance of teaching materials for character education based on Christian Character. Teaching materials are useful for helping students understand what is meant by good character and can apply them in everyday life. The application of good character must be done with understanding in the classroom and habituation in daily life.

2. METHOD

The research method used in this article is based on previous research and qualitative methods [7] Data obtained from various sources relevant to the variables studied. Data collection techniques are done by conducting interviews and observations. Data validity techniques in library research carried out with triangulation and a more thorough examination. Data analysis techniques are adjusted to the characteristics of the data obtained by researchers, and qualitative data will be analyzed systematically using qualitative descriptive
techniques. Qualitative data are analyzed in a systematic, orderly, and structured manner so that the meaning of each stage in the descriptive analysis includes: data collection, data reduction, data display, and verification or conclusion drawing.

Study excavations and explorations were conducted to gather in-depth information about 1) the implementation of character education in the Kalam Kudus Christian Middle School; 2) teaching materials used in the implementation of character education. The subjects of this study were: 1) 8th-grade students at Kalam Kudus Christian Middle School Surakarta; 2) character education teachers at the Kalam Kudus Christian Middle School Surakarta.

3. RESULT AND DISCUSSION

Character education is an important thing to do because it is the basis in all aspects of students' education. That is the concern of Kalam Kudus Christian Middle School so that they seriously consider the implementation of character education in this school. Kalam Kudus Christian Middle School provides a special time to provide character education. The minimal completeness criteria value of this character lesson is 75. However, based on an interview conducted on April 13, 2019, with Mr. Joyke as a character lesson teacher, there are still many students who have not yet achieved the minimal completeness criteria value from learning this character. From the recap of the average grade of VIII students, amounting to 193 people, who passed the minimal completeness criteria score was 76%.

In addition to the written values, in daily observations, it can be seen that an understanding of good character has not been demonstrated in the daily lives of students. What is taught in the classroom has not materialized in the actions and behavior of students in activities carried out at school. Based on observations made, one of the obstacles is that the teaching materials used by teachers have not been maximized. Students feel bored using existing teaching materials and do not support for students wanting to have a better character.

Kalam Kudus Christian Middle School has given enough attention to character education. Character education is carried out through morning musings which are followed by all teachers and students. Morning devotional uses a material that explains the characteristics that must be possessed by all teachers and students at school. Also in the implementation of learning, character content has been included in the syllabus and plan for the implementation of learning. Schools also have a special time to convey character education in instructional hours.

But the implementation of character education so far has not been maximized. The teachers deliver character education based on the characters that have been mutually agreed upon to be conveyed. In addition to the written values, in daily observations, it can be seen that an understanding of good character has not been demonstrated in the daily lives of students. What is taught in the classroom has not materialized in the actions and behavior of students in activities carried out at school. Based on observations made, one of the obstacles is that the teaching materials used by teachers have not been maximized. Students feel bored using existing teaching materials and do not support for students wanting to have a better character. However, based on the questionnaire distributed to students, it was found that the character education teaching materials that had been used had not met students' needs. From some questions given to 193 8th grade students of SMP, the following data were found:

31% stated that character learning so far did not increase their interest in learning.

11% of students stated that character education teaching materials had not been well understood.
35% of students stated that character education teaching materials were not interesting to learn.

31% of students stated that the character education he had been attending had not helped him to have a better character.

This situation shows the importance of making teaching materials to support the implementation of character education in Kalam Kudus Christian Middle School. Teaching materials are useful for helping students understand what is meant by good character and can apply them in everyday life. The application of good character must be done with understanding in the classroom and habituation in daily life.

Teaching materials are all forms of material used to help teachers and students in learning and teaching activities. Teaching materials can be either written or unwritten material. Teaching material contains a set of material that is arranged systematically both written and unwritten so that it can create an environment and atmosphere that allows students to learn. Teaching materials are information, tools, and texts needed by the teacher/instructor for planning and studying the implementation of learning [8].

Research conducted by Buchory MS and Tulus Budi Swadayani [9] found that character education can be done by integrating character values in all subjects. In this case, several subjects are closely related to the implementation of character education, such as subjects: (1) Civics, (2) Religious Education, and (3) Sports. This is also done by the Kalam Kudus Surakarta Christian Middle School, which is by integrating the characters in the given subjects. But more than that, this school also gives time devoted to teaching character education.

This is in line with the policies taken by the government. Character education receives special attention from the government. Character Education Reinforcement, in general, is done by integrating Character Education Reinforcement into existing subjects (integrated with the curriculum). However, schools can also teach Character Education Reinforcement values through special subjects that focus on the theme of certain values. The school designs special subjects with specific time allocations provided as part of the formation of students' character. Themes that contain the main values of Character Education Reinforcement are taught in the form of classroom learning with harmonized learning methods so that they can further enrich the practice of Character Education Reinforcement in schools. The themes taken are adapted to the vision and mission of the school. The education unit designs its theme and priority values for what character education they will emphasize and provides specific teachers or empowers existing teachers to teach material about certain values to strengthen character education [10].

Lickona [5] states that character contains three interrelated parts namely moral knowledge, moral feelings, and moral actions. Good character consists of knowing good, wanting good and doing good. That means, having habits in the mind, habits in the heart and habits in action. These three things are important to lead a moral life and even moral maturity.
Understanding the importance of knowledge of good things, so that they can be realized in wanting and doing good, encourages schools to develop the right material for use in character education. Muhamad Fauzan Muttaqin, Tri Joko Raharjo and Masturi [11] explained in their research that one of the values that must be instilled in character education is the value of religiosity. These values of religiosity will later become the basis for the implementation of character education in schools. This is also the rationale for the Kalam Kudus Christian Middle School so it is necessary to develop character education materials based on Christian Character.

Christian character education bases its understanding of the Bible. The Bible is an essential source for understanding Christian uniqueness in education. All thoughts and practices of Christian education must be led by the truth of God's revelation when they try to obey Christ in carrying out the process [12]. The Bible is a revelation of God through which humans can know God and His will. The main reason that influences why the Bible is the basis of Christian education is the affirmation of revelation and inspiration in the Bible. The Bible is a special revelation from God in the written form inspired by God (2 Tim. 3:16). The Bible has the authority which is the standard of God's truth and His plan (John 17:17). The Bible also provides an essential resource for salvation (Acts 4:10-12) and reveals God's real desires to humans (Matt. 4:4) [13]

Christianity understands that character grows in grace, becoming a response to God's call to humans to "Change in a renewal of the mind." Character is formed through the learning process. Christian learning theory emphasizes the need to acquire knowledge that results in obedience to the Bible which is the word of God. The main goal of learning is to bring students to the right relationship with God based on His word [14]. Character education teaching materials are based on the character of Christ. Sadadohape Matondang [15] in the study who did mention that the character of Christian teens can grow well when imitating Christ as Lord in life. Teaching material based on the character of Christ will help the students have a good character suit God intended. To form this, teaching materials are needed that can support the implementation of character education to the desired results. Appropriate teaching materials will help students to develop true character [16].
4. CONCLUSION

Based on the results of research that has been done before, it can be concluded that the character education carried out at the Kalam Kudus Christian Middle School Surakarta has not been maximized. That is because teaching materials used by teachers do not yet support to help students have the desire to grow in good character. Because it is necessary to make teaching materials that are based on the Bible, interesting and can be applied in the daily lives of students. Suggestions for other studies are that the character themes to be taught are adjusted to the needs and development of students.

REFERENCES
Critical Discourse Analysis on The 2019 Presidential Election Discourse Spread on Facebook

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ABSTRACT
This research was written based on the hot atmosphere of the 2019 Presidential Election which has triggered the emergence of pros and cons discourses toward each pair of candidates for president and vice president. These discourses were written in a language that does not follow journalistic ethical standards, therefore, it is assumed to be vulnerable to triggering conflict. The purpose of this study was to explain the profile of some news articles about the 2019 presidential election on Situasinews.com and Seward.com from September 23, 2018 until 25 April 2019 which could trigger conflict; explain the representation of some news related to the presidential election in Situasinews.com and Seward.com from September 23 until April 25. This research used qualitative approach by using Van Dijk critical discourse analysis method. This research found that the writings related to the presidential election spread on Facebook that was connected to Situasinews.com and Seward.com websites did not meet journalistic ethics and those writings used sarcasm and tendentious languages that it can trigger conflicts between presidential supporters.

Keywords: 2019 presidential election, critical discourse analysis, Situasinews.com, Seward.com

A. INTRODUCTION
Indonesian direct presidential election began in 2004. The elected president was Susilo Bambang Yudhoyono (SBY). SBY served two periods starting from 2004 to 2014. SBY's presidential journey was considered quite democratic by many observers. During the ten years that SBY ruled, Indonesia was seen as good country in the sight of the world. President Barack Obama even praised SBY’s ability to manage Indonesia to become the largest democratic country in the world [1].

The new era of direct presidential elections began again in 2014. Jokowi and Prabowo were promoted as presidential candidates in that year. The elected president was Jokowi who later managed to become president for two periods. Analysts say that the election in this era is the most brutal presidential election in the history of Indonesian elections. Many factors become the parameters. One of them is discourses spread on social media that contain hate speech. The discourses were made to undermine the credibility of the presidential candidate pairs [2].

Social media has become one of the media considered to have a responsibility in spreading the discourses that they become viral. Especially, this situation is supported by the fact that Indonesia
is a country with the third largest user of social media in the world. Consequently, discords and conflicts began to occur in the virtual and real world.

In critical discourse analysis (CDA), the theory stated that there will always be certain interests and ideologies in a discourse. Fairclough stated that the news in media always coverage ideology for certain interests [3].

Based on the background mentioned above, this research is interesting to be conducted because it will be useful to increase the variety of CDA research, especially the study of discourse related to the election. This research can also be considered as a multi-disciplinary study since it examines typography of discourses that are deemed not to meet journalistic ethical principles that it candid disrupt the public sphere. This research can be useful for the mass media as a model, therefore, it is expected to be able to create news proportionally by paying attention to the ethical principles of journalism.

The purpose of this research is to explain the profile of some news articles related to the 2019 presidential election in Situsainews.com and Seword.com from September 23, 2018 until 25 April 2019 which could trigger conflict; explain the representation of some news related to the presidential election in Situsainews.com and Seword.com from September 23 until April 25.

The research on critical discourse analysis (CDA) has been conducted by some researchers in advance. Suciartini researched Mata Najwa program on Metro TV with the theme "Semua karena Ahok". The results of his research show that (1) the macro structures found in this research are Ahok's policies and leadership and the reclamation of G Island; (2) the superstructure found is the introduction, discussion and conclusions which contain criticisms toward Ahok's leadership style; and (3) from the micro structure, there are semantic, syntactic, and stylistic analyzes, namely strict, straightforward, and transparent language [4]. Other research was conducted by Mustafa entitled “Language and Ideology in Texts on Globalization: A Critical Discourse Analysis”. The paper discusses how discourse and ideology are interconnected in texts on globalization, especially the global economy. As a result of the textual and sociological analysis, the paper identifies two central interrelated ideologies in the discourse of globalization: new capitalism and neoliberalism.[5]. Rustandi conducted a CDA research entitled "Pencitraan Politik Daring: Strategi Memenangkan Massa Digital Menjelang Pemilu 2014". The research explains that candidates who will run to the presidential candidacy conducted political branding through online media: fanpage, twitter, blogs, and mainstream online media publications [6]. Poorebrahim (2013) conducted critical discourse analysis how Islam is represented in the western world discourse through the formation of the relations between language and ideology. The result of the analysis shows that Islam is depicted stereotypically and Muslims are depicted negatively and prone to social deviations [7]. Further researches were conducted by Aminuddin (2017) entitled "Instagram: Bingkai Kasus Agama di Media Sosial" [8] and Mayasari (2017) entitled “Konstruksi Media Terhadap Berita Kasus Penistaan Agama Oleh Basuki Tjahaya Purnama (Ahok)” [9].

B. METHOD

The method used in this research is a qualitative method by using Van Dijk’s CDA approach. Research data are in the form of discourse related to presidential elections starting from September 23, 2018 until April 25, 2019 which can trigger conflicts that are spread on Facebook (FB). Those discourses, after being traced, come from various site sources. This research focuses only on
discourses from two sites, namely situasinews.com as an opposition site that is counter-government (Group 02 [pro-Prabowo]) entitled Jadi Penjilat Jokowi, Bebas dari Jerat Hukum. Another site, namely seaword.com as a pro-government site (Group 01 [pro-Jokowi]) entitled Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel.

C. RESULT AND DISCUSSIONS
1. Critical Discourse Analysis based on Micro Structure

Thematic elements are often known as main ideas, summaries, or topics of a text. Topics are understood to figure out the global meaning of a text. Theme is the formulation and crystallization of topics that will become the basis of the talks or discussions. For example in newspapers, big themes are usually put on the front or first page. The theme can then be divided into small topics [10].

In the discourse of Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel there is a theme entitled Kemenangan yang Gemilang from Group 01. The theme is crystallized from topics that tell a variety of claims of victory stated by Group 02. The claims of victory were stated by Group 02 starting from the campaign period, quick count, appointment of Election Commission (KPU), until filing claims to the Constitutional Court (MK). On the other hand, Group 01 is described in the discourse as the ones who do not respond to all these claims. Group 01 is described to be a patient party that absolutely won the election because the claims of Group 02 were rejected by the Court.

In the discourse entitled Jadi Penjilat Jokowi, Bebas dari Jerat Hukum, there is a theme Kebal Hukum Bagi Kubu 01. The theme is crystallized from the facts of the supporters' names of Group 01 that were reported to law due to hoax cases are still not processed. On the other hand, hoax spreaders of Group 02 were arrested and prosecuted.

2. Critical Discourse Analysis based on Super Structure

• Analysis of Seword.Com

Schema can be interpreted as a systematic plot. The plot arranged from beginning to end until it becomes a united plot. A discourse has opening introduction, content, closing, and conclusion. The structure of the discourse text is divided into at least three parts: opening, content, and closing [11] [12]. Here is how the discourse of Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel is structured and arranged.

The discourse was opened by an introductory sentence meaning that the group of Prabowo had conducted many claims and analysis regarding their victory. Claims and analysis stated by the group of Prabowo were considered provocative/hot. Sebelum hari pencoblosan, kita mendengar banyak analisa. Tak jarang telinga kita dibuat panas oleh klaim dan provokasi kubu Prabowo.

The facts of the group of Prabowo’s claim of victory were then presented in sequence. From the discourse which is structured into 17 paragraphs, 14 of them contain of the facts of Prabowo’s victory claim. The last three paragraphs are closings and conclusions that contain of a rebuttal to the claim.

After the content scheme was written with a series of claims of Prabowo’s victory, the discourse was closed with a text containing the writer’s satisfaction because Prabowo’s claims of victory were not proven true. The writer’s satisfaction was stated in the editorial sentence and the provocative diction, for example, in the diction of the ledekin which has a negative connotation since it means a mockery. In addition, there is also a sentence mari tertawa sepuas-puasnya atas
kemenangan dan merayakan kekalahan Prabowo, which means the satisfaction on the victory of Jokowi’s group that rarely claims victory and satisfaction over the defeat of Prabowo’s group which is considered to always claim victory.

The conclusion scheme contains the meaning that the defeat of Prabowo’s group occurred because Prabowo was considered a dead card, proven by the sentence karena Prabowo adalah kartu mati. The dead card (kartu mati) in the sentence means that the biggest mistake is in the figure of Prabowo. Whoever the companion is, Prabowo will always lose. His mistake was due to his inability in everything and his past mistakes.

- Analysis of Situation.Com

In the discourse titled Jadi Penjilat Jokowi, Bebas dari Jerat Hukum, the discourse was opened with a statement seseorang yang ingin bebas dari jerat hukum walaupun menyebarkan hoaks dan fitnah bisa menjadi penjilat Joko Widodo (Jokowi). That sentence means that someone will be above the law, even though he/she spreads hoaxes and slanders, on the condition that he/she becomes a penjilat (supporter) of Group 01.

The sentence of the statement in the introduction is then phlegmatically explained by the findings of supporters of Group 01 who allegedly spread hoaxes, slander, and even threats of murder, but they were not processed by law. The finding was found in sentences ...beberapa pendukung Jokowi sudah dilaporkan kasus hoaks bahkan ancaman pembunuhan namun tidak ada proses hukum.

The findings in the sentence mentioned above are then explained explicitly with a closing sentence ...publik hanya minta keadilan. Kalau bersalah harus dihukum baik pendukung Jokowi dan oposisi. The closing sentence emphasized that the public felt there was injustice in law enforcement during the election. If this sentence is linked to the previous sentence, a common thread can be drawn, that the injustice is indicated by the absence of legal proceedings towards supporters of Group 01, although they are suspected of spreading hoaxes, slander, and even threats of murder.

After the introductory sentence, the contents, and closing were stated, the discourse is concluded with a statement of hope. The hope was about upholding law justice in order for the country to be composed. This situation can be understood because this discourse was made in a chaos condition due to the polarization in the social and political sphere in society. The sentence of hope is seen in the sentence, kalau ingin negara tidak gaduh penegakan hukum harus adil.

3. Critical Discourse Analysis based on Micro Structure

- Semantic Analysis

In semantic analysis, the meaning will emerge when settings, details, intentions, presuppositions, and nominalization are constructed in a sentence. The discourse entitled Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel can be understood by presuppositions, namely celebrating the victory of Group 01 and pouting the defeat of Group 02. The victory was poured with negative connotation diction, loser, meaning the one who losing. In journalistic ethics, the use of sarcasm diction like pecundang (losers) is not justified because it means a negative connotation (sarcasm). Moreover, the diction is constructed with another diction to menertawakan pecundang ngeyel, which means laughing at the defeat of a stubborn person (ngeyel).

Diction of sarcasm was also found in the discourse titled Jadi Penjilat Jokowi, Bebas dari Jerat Hukum. The diction of sarcasm found is penjilat (sycophant). Semantically penjilat means
negative connotation, namely orang yang suka berbuat sesuatu untuk mencari muka (pujian), (people who do something to get praised)

- **Syntactic Analysis**

In syntactic analysis, the subject of study is coherence, sentence form, and pronouns. In the sentence sebelum hari pencoblosan, kita mendengar banyak analisa. Tak jarang telinga kita dibuat panas oleh klaim dan provokasi kubu Prabowo. The use of pronoun “kita” (we) consistently indicates that the writer considers the reader to have the same perspective as him/herself, that is the group of the Jokowi is often made hot/anger by the group of Prabowo's provocation. The use of pronoun “kita” (we) is either asserted repeatedly through active sentences ...kita mendengar banyak analisa or passive sentences, ...tak jarang telinga kita dibuat panas. The affirmation of kita (we) diction shows that the reader is invited to understand the discourse through their perspectives and they (we) become the main characters highlighted in the discourse.

In the discourse titled Jadi Penjilat Jokowi, Bebas dari Jerat Hukum, the diction used by the writer is rakyat (people) and publik (public). The author represents him/herself as rakyat (the people) who is in opposition to the government. By using the diction of rakyat (people), the writer seems to position him/herself as the people in general who also corrects the government

- **Stylistic Analysis**

Stylistic focuses on the study of the style of language used to express intentions. In the article titled Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel, a tendentious style of language was found in each paragraph. This represents the writer’s total support towards Group 01. The total supports can be seen from the sentence...kita di pihak pendukung Jokowi belum merayakan apa-apa.

Other tendentious sentences do not only appear in sentences that contain supports, but also in offensestowards the Group 02, as in the sentence tapi nampaknya Prabowo masih belum legowo. Besides, there were also other offensive sentences as shown in the sentence...merayakan kekalahan Prabowo untuk yang kesekian kalinya.

In this stylistic analysis, it can be found that the article titled Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel contains tendentious discourse towards the Group 01. The alignments are expressly expressed in each paragraph. The alignments appear in sentences that support Group 01 and bring Group 02 down.

In the discourse titled Jadi Penjilat Jokowi, Bebas dari Jerat Hukum, there is no tendentious sentence found towards group 02. However, this discourse contains offensive texttowards Group 01, especially in the injustice of law enforcement.

- **Rhetorical Analysis**

Rhetorical analysis explains how and in what ways the emphasis of discourse is carried out. In an article entitled Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel, an analogy of diction was found similar to kura-kura (turtles) which was anaphorically addressed to Group 02. Turtles here can be interpreted that Group 02 is analogous to a slow figure. Slow figure here means slow to act, think, and slow to admit and understand the defeat. By being slow, the speech of Group 02 seemed to contain preparations for the 2024 presidential election. The interpretation was taken from the following data.

Besides analogous to turtles, Group 02 is also analogous to howling animals. These analogies certainly do not meet ethics and are sarcastic. It is feared that discourse that does not meet ethics and sarcasm can divide the public sphere.
In the discourse titled *Jadi Penjilat Jokowi, Bebas dari Jerat Hukum*, not found many metaphorical diction which is connotative. Discourse is represented in a denotative, direct, and assertive form. However, there is one diction that can be considered a metaphor, namely *penjilat* (sycophants). In this diction, *penjilat* (sycophants) does not mean a person who sticks out his tongue to taste. *Penjilat* (Lickers) in this context are people who are opportunistic.

**DISCUSSION**

Research about critical discourse analysis related to general elections has been carried out, for example, research on the dynamics of political communication in Indonesia in the 2014 election [13], research on the language style (rhetoric) of King Jordan when speaking in the international region [14], research on how language is spoken McCain's and Obama related the Iraq war [15], research about how is Islam portrayed in western media [16], research about analysis of selected Iranian and Saudi Arabian print media on civil war in Syria [17] and others. However, research on tendentious discourses that can divide people's social lives, discourses that use the language of sarcasm, has never been done. Because of its authentic nature, this research can be used as a basis for identifying typographic discourses that do not use journalistic ethical codes [18].

**D. CONCLUSIONS**

Macro structure contained in the discourse titled *Mari Rayakan Kemenangan, Menertawakan Pecundang Ngeyel* there is a theme *kemenangan yang gemilang* from the Paslon 01 group. The theme is built from topics and content schemes about the Group 02 victory claim series. In micro structure analysis, semantically found sarcasm diction. In a stylistic analysis, the discourse is written tendentiously containing support for Group 01. In the discourse titled *Jadi Penjilat Jokowi, Bebas dari Jerat Hukum* there is a theme of impunity for Group 01. The theme is built from the fact the names of supporters of Group 01 are reported to the realm of law in the case of hoaks, but still not processed. The discourse is then concluded with a sentence of hope about the enforcement of legal justice. Based on the results of the analysis, it can be concluded that the discourse that is the object of research is tendentious and written without fulfilling journalistic ethical principles.

**REFERENCES**


Street-Level Bureaucrat as Policy Implementation Spearhead

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ABSTRACT

The article aims to investigate the roles of street-level bureaucrats (SLB) in delivering the new policy known as the locking wheel policy in Surakarta City. The city walk of Surakarta is selected as the study locus as it become the pilot project of the policy implementation. Before Regional Regulation of Surakarta No. 1 of 2013 (Organizing Transportation) especially chapter XV clause 231 (1) about locking-wheel penalty implemented, the area was known as an illegal parking spot. At the first time, the implementation process created dynamics but finally this policy successfully implemented. The research used descriptive qualitative method. The data were collected through interviews, documentation and observation. The results found that (1) The SLB actively played five main roles such as providing information, socializing, persuading, educating and taking discretions; (2) Their attitudes when delivering the new policy were a set of communication process that can escalate citizen social changes. This research contributes a new dimension of policy implementation study that the SLB can also run a realm of social change in the scope of communication development. These findings hold an important practical implication that the SLB should have communication competencies to carry out their roles.

Keywords: policy implementation; locking-wheel penalty; street-level bureaucrats; communication development, communication competencies.

1. INTRODUCTION

Decentralization era evidently exerts positive impact on local governments in Indonesia. A variety of policy innovations and breakthrough programs for the sake of created development, improved public service, and people’s welfare are some evidence relevant to it. Decentralization makes local governments having authority and resource, particularly financially, to make many policy breakthroughs and innovation as a way to speed up development rate and good governance in their regions. The policy breakthrough and innovation often comes from policy adoption conducted by other more developed countries, other regions’ best practice, and local leaders’ proposition. Nevertheless, in practice the new policy or program has not been surely implemented successfully because policy implementation is always affected by social, economic, and cultural contexts.

Such condition occurs in Surakarta City as well. The city’s rapid development generates many urban problems to be solved. One of which is uncontrolled vehicle number and traffic impacting directly on the need for parking lot. In addition, another problem arises when public
space constructed by Surakarta City Government changes into illegal parking area. For example, it occurs in city walk of Surakarta City, in which thousands violations occur monthly [1].

Many attempts have been taken by Surakarta City Government: installing signs, building bordering portals, warning the parking offenders, and installing billboard containing parking prohibition, but these attempt have not been able to reduce parking infringement significantly. Finally, Surakarta City Government (Pemkot Surakarta) established a new Local Regulation (Perda), Perda No.1/2013, about Transportation Organization, the last article of which, Article XV clause 231 (1) adds a new policy instrument and approach, that is, locking wheel to deal with parking infringement. Through the regulation, the Department of Transportation, Communication and informatics originally having no authority to act on the parking offenders is authorized to act on directly them. Although this policy is protested by many offenders and targeted groups originally, eventually this policy is implemented successfully and reduces the parking violation rate effectively. In addition, all targeted groups and stakeholders actually harmed by this policy participate actively in making this policy implementation running successfully.

This study focuses its investigation on the role of street-level bureaucrats in the implementation of locking wheel policy. It is conducted based on the opinion of such scholars as Lipsky [2][3], Elmore [4][5], Hudson [6] and Tummers & Bekkers [7] stating that street-level bureaucrats play an important role in the policy implementing process. It is possible because they interact directly with targeted groups and have broad autonomy to make discretion. It means that street-level bureaucrats play important role in this successful policy implementation.

Many studies indeed have been conducted on street-level bureaucrats. However, considering the author’s investigation, the study on street-level bureaucrats in implementing new policy, particularly locking wheel policy to control parking violation, has not been conducted previously. Many studies having been conducted investigated the problem and dilemma of street-level bureaucrats from negative side, for example studies conducted by Widaningrum [8] and Alden [9]. Considering the problem above, this study aims to find out the roles played by street-level bureaucrats in implementing new policy in the context of locking wheel policy implementation in city walk of Surakarta City.

2. METHOD

The research was a descriptive qualitative research. Data were collected through interviews, observation and documentation. The competent informants were chosen purposively. The interviews conducted to all personnel of illegal parking control operation team or the street-level bureaucrats. They consist of the team Leader of Joint Operation for Illegal Parking Control, the team member of Joint Operation for Illegal Parking Control such as personnel from police's traffic unit (Satlantas), the Samapta Bhayangkara Police for tackle riots (Sabhara), Police's Criminal Investigation (Reskrim), Prosecutors, personnel/ staff from the courts, military police IV/ 4 (Denpom), The Civil Service Police Unit (Satpol PP), Civil Servant Investigators (PPNS) and Parking Association of Surakarta (Asparta). The data then analyzed by using an interactive model analysis. Meanwhile, the result of data analysis was narrated descriptively [10][11].
3. RESULT AND DISCUSSION

Viewed from the public policy perspective, the locking wheel is a regulation stipulated by the Surakarta’s local government to solve the never ends parking problems. In its practice, the Surakarta’s local government gave the authority to the Department of Transportation, Communication and informatics to implement the regulation [12]. Based on the authors research, the study found that the street-level bureaucrats actively gave information regarding the new policy not only before the implementation process, but also until it implemented effectively. Since the socialization process until the end of policy implementation, they did direct communication with the target group and the stakeholers in city walk area. That was not easy to do because in the fieldwork, policy implementation process influenced by the social and political context [13].

In the context of Surakarta city walk, there was conflict of interest between target group. It because, before the sidewalk that was poorly maintained built into the city walk, there were a lot of shops that do not have parking space and the citizen accustomed to park their vehicles there. After city walk built, the old shops still do not have parking space and the citizen and shop visitors habitually parked their vehicles at that place. Thus, the street-level bureaucrats did various attempts before and along the policy implementation.

Besides did socialization through various mass media, both print and electronic such as local newspapers, local television, billboards, pamphlets, radio, and talk shows as known as the effective ways to socialize the policy as those media can reach wider audience [14][15], the street-level bureaucrats also went to the spots and communicating door to door as well as face to face to the target group, especially to the shop owners, parking attendants and also citizen who park their vehicles at that area. It means, they have played an important role as information provider of the new policy even before the policy implementation.

At the policy implementation phase, the street-level bureaucrats consistently continued the role. During the ‘illegal parking control operation’ and when there were offenders affected the policy, they always leave time to handling complains—even invective and insults—from the offenders by talked about the rule, explained informations regarding the rules as well as gave education. The team leader of illegal parking control operation Henry Setya Negara explains,

Firstly, this is a Perda (Regional regulation) that must be enforced. Everything have been set up clearly. Secondly, it is our duty as policy implementor to provide information and educate the citizen. About complaint, we have become accustomed and ready for it. Any way, we know that this is need a process because we are trying to deliver a change of mindset.

They embraced the offenders before explain about the rules and gave punishment to them. Although sometimes the complaints done with bad behavior, they still explained politely. They usually chat about parking regulation and the new policy with people around them whether it was children, old age, parking attendants, street-vendor owners and anyone to educate them and conveyed the norms of parking. They also used cultural behaviour like use Javanese language in their communication for handling protest. One of the member of illegal parking control operation Zubaidi says,

I am aware that public awareness for discipline parking is terrible. They don’t want to walk. As member of Satpol PP (The Civil Service Police Unit) as well as member of illegal parking control operation, I obliged to give them understanding about the
regulation. For what this policy is made?!! In the end, the citizen will benefit as well. Because of that, the citizen must be told. So, if there were parking attendants, street vendors, children, elderly and so on here, I must give information about the norms for parking by chatting with them. So they will also tell others. As Javanese people we should *srawung* (socializing with around), shouldn’t we?.

By handle complaint politely and convey information clearly then there were no antipathy against the new policy. In other words, they adapted the implementation of the new policy by using local values. That proves that they have adequate communication competencies. Spitzberg and Cupach [16] comprised the component of competencies into three dimensions, that are motivation (an individual’s approach or avoidance orientation in various social situations), knowledge (plans of action; knowledge of how to act; procedural knowledge) and skill (behavior actually performed).

On the other hand, the street-level bureaucrats tried to comply Standard Operating Procedure (SOP) as well as possible. In fact, the SOP designed to be complicated to give deterrent effect to the offenders. Based on the SOP, the offenders just can released their vehicles from the locking-wheel if they have got a traffic ticket from the police and have go to the office of Surakarta Technical Services Unit of Parking (UPTD Perparkiran Surakarta) to pay the penalty. Thus, it can be interpreted that they strive to consistently play the role to oversee the policy implementation as possible.

However, the emergence of new target operation i.e. motorcycle since 16 February 2015 made them did a discretion which is called ‘open table’. The main consideration of this discretion is to smooth the policy implementation. It because there were usually a lot of motorcycle affected the locking wheel policy in every ‘illegal parking control operation’. This discretion allows the motorcycle parking offenders to pay penalty on the spot in order to time efficiency in the releasing process. It means, the street-level bureaucrats also take the role of interpret the SOP in accordance with the encountered condition on the spot.

All of the attempts that have done by the street-level bureaucrats affect the target group and surrounding community in positive side. They not only finally accept the new policy, but also contribute to warn people that they should never park their vehicles at the city walk. It can promotes information exchanges and conducive environments to bring about positive social change.

Further exploration indicated that besides play important roles in the policy implementation process, they also have a role to convey values and ideas of social change. Their roles in implementing locking-wheel policy gradually able to bring about positive behavior change i.e. parking discipline. This is because they have communication competencies in handling complaints, conveying information and persuading.

4. CONCLUSION

This research has affirmed Lipsky [2][3], Elmore [4][5], Hudson [6], and Tummers & Bekkers [7] argumentations on the importance of the street-level bureaucrats in policy implementation. The team of illegal parking control operation has palyed various roles, such as: socializing, providing information, persuading as well as educating the target group and also interpret the SOP through discretions. Additionally, this study contributes a new dimension of policy implementation study by suggesting that street-level bureaucrats can also run a realm of social change in the scope of communication development. It is because they
were able to transmit positive values and norms to the target group. Their roles gradually increased the parking discipline in the community. This study also hold an important practical implication as it denotes that communication competencies are very important to support the street-level bureaucrats to carry out their roles. It can be said, the team of illegal parking control operation has a good communication competencies that needed to support the policy implementation.

REFERENCES
Use of Oral Language West Sumatra Province Governor: 
Implications in Teaching Speaking Skills

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ABSTRACT

The ability to use spoken language in official forums even in official speeches is one of the supporting factors for the success of a regional head leader. This study examines the use of spoken language in Irwan Prayitno's speech as Governor of West Sumatra. The purpose of this study is (1) to describe and explain the pronunciation technique of Irwan Prayitno in a speech, (2) explain and describe the style of language used by Irwan Prayitno in a speech. The data was taken three times in a speech at an official event organized by the Provincial Government, National and International level through Youtube. This research is a qualitative research with descriptive method. The theory used is the theory of Rhetoric, Speaking, and Phonology in the form of Phonetics and Recitation. In this research, it was found that the thing that stood out in Irwan Prayitno's speech was the use of pronunciation. Besides that, Irwan Prayitno also used the most linguistic style in his speech was the use of repetition.

Keywords: Oral Language, Speech, Teaching Speaking Skills

1. INTRODUCTION

Good oral communication is very important for every aspects of life and work [1]. Having the ability to speak orally properly and correctly will certainly be an additional value of each profession. Likewise with the officials while giving a speech in front of the community or in front of his staff. Speeches that will be conveyed generally as speakers tend to produce certain sentences and contexts in the form of promises, greetings, praise and even swear [2]. This is done by the speaker or acting is to attract the sympathy of the general public as a form of political investment. Therefore, the government provides space for direct and face-to-face dialogue between public officials and the public [3]. For our purposes, one of the main features of an ideal public space is that it provides direct and face-to-face dialogue between the government and its constituents. Political speeches and manifestos are ways to establish policy programs that will appeal to voters [4].

Through speeches, officials can motivate, invite, appeal, explain, and even entertain their listeners. Public speakers can vary the formulation and delivery of audible speeches, which can cause changes in affective, cognitive, and behavioral audience responses [5]. Good oral language skills can determine the quality of human life itself. Oral communication is a form of transfer, ideas, and feelings of someone to others. A good speaker will use language that can be understood by others. When talking about some aspects that are included in phonological studies, it can also be considered such as the correct use of pronunciation, placement of stresses, placement of pauses, fluency, assimilation, epithesis, and language intonation factors determine
the achievement of messages, the suitability of expressions with messages conveyed and supported by the structure of the contents of the message delivered. Furthermore, Sentences are spoken in a natural and clear way with normal vocal efforts and speed of speech [6]. In terms of mastering the theory for an orator needs to be considered. However mastering the discipline of speech, pushes us towards a more nuanced understanding [7]

Good communication is communication that is able to build messages through talks with various parties in communication practices [8]. Communication is done properly and correctly to convey messages to listeners through speaking skills. Speaking also functions as a medium for direct communication carried out individually and social communication. Good communication skills are very important possessed by officials, especially when giving a speech [9]. Through speeches, officials can motivate, invite, appeal, explain, and even entertain their listeners [10]. The tendency of the officials when speaking, especially in the environment of the Province of West Sumatra the message conveyed felt it had been well received by the community. This assumption is based because the listener or staff and the public have paid attention to the speaker while giving a speech. On the other hand the listeners did not understand what was said by the officials and were even unable to catch the message at all. The phenomenon of the use of the spoken language of the Governor of West Sumatra in this case Irwan Prayitno during a speech would certainly be an interesting thing to be explored or reviewed speaking and rhetoric skills scientifically.

This research is important because it can be used as a model in learning the fields of rhetoric and teaching speaking skills. In addition, Irwan Prayitno's rhetoric style can be used as a model for learners and communication practitioners. Even for other regional head officials Irwan Prayitno can also be used as an example in his ability to make public speeches, especially in political rhetoric. This research also can be useful for observers of scientific rhetoric, especially in the teaching of Speaking Skills for students of Indonesian Language education and the field of communication.

2. METHOD

This research is using a qualitative approach with descriptive methods. This study aims to provide a complete and clear understanding of the characteristics of Irwan Prayitno as the Governor of West Sumatra in his speech. For specificity in terms of pronunciation and style of language. For the object of research is Irwan Prayitno as the Governor of West Sumatra when giving a speech that includes the technique and style of language. In collecting data, researchers uploaded Irwan Prayitno's three speeches as follows: (1) World Food Day with a duration of 14:51 minutes, (2) 69th Birthday of Pasaman Regency with a duration of 16:41 minutes, (3) Crescent Day Event Indonesian Red (BSMI) with a duration of 31:31 minutes. The source from youtube is then transcribed and validated using the source triangulation method.

3. RESULT AND DISCUSSION

The use of pronunciation and language style in Irwan Prayitno's speech as Governor of West Sumatra is quite varied. In the pronunciation technique 22 words are very clear. The use of pitch / tone as many as 34 were used as data in this study. 15 times duration. The rate or speed used as research data is 28. Furthermore, pause or stop is done 13 times and pause the contents 10 times. For stress or pressure found 26 times. In the case of language style based on sentence structure, the table shows the use of language style; climax 22 times, anticlimax 17 times, epoxy painting once, tautotes 2 times, anaphora 7 times, epistrophora, 15 times, simploke 2 times,
mesodiplicis 25 times, and andiplasis 13 times. Furthermore, the use of language style based directly on whether or not meaning is found: the use of rhetorical language style, which includes (1) rhetorical questions 11 times, asidenton 14 times, and polisindenton 4 times. While the use of figurative language style which includes simile 1 time, irony 4 times, and personification 5 times. Overall the amount can be seen in the following table.

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3.1 Recitation Technique Irwan Prayitno as Governor of West Sumatra

3.1.1 Articulation

Articulation is related to the clarity of the sound issued by the speaker. Unclear voice can reduce the interest and attention of the listener. Even unclear sounds can cause errors in the listener's understanding. Clarity has a close relationship with pronunciation. Pronunciation or
pronunciation refers to the production (sound) of syllables or words, or in other words the pronunciation shows how to pronounce each sound. Incorrect pronunciation can not only obscure the meaning, it can also undermine the speaker's credibility. When each phoneme is pronounced indistinctly, it will sound like someone mumbling, means articulation is not good. The sound produced by Irwan Prayitno as the Governor of West Sumatra in his speech was very good, clear and clean. Vowels and consonants in each word or syllable can be pronounced clearly.

Example on data 08: "There is an obligation to build a better tomorrow for the people of West Sumatra"

In this example, the words that are curated are words that are spoken with clear articulation. The clarity of the pronunciation of words is related to the emphasis or stress given to those words. So, the purpose of emphasizing a word is to state the importance of the word so that it must be pronounced clearly. For this reason, clarity of speech is needed in speeches, so that the message can be well received by the listeners.

3.1.2 Pitch / Nada

Pitches relate to the height and relative humility of the speaker according to what the listener feels. Everyone has the characteristics of high or low sound. Sound tones are produced with the speed of vibration of sound pita. If the vocal cords vibrate (vibrate) quickly, the listener will feel the voice of the high-pitched speaker. If the vocal cords vibrate slowly, the listener feels the speaker's voice has a low tone. Thus, the tone can be distinguished into high notes, low notes, up and down tones, and flat tones. Example on data 13 “The presence of governors and mayors and all present, had a positive impact on the Province of West Sumatra. Moreover, hotels are full and food is all gone ”. In this sentence is a form of use up and down tones. Irwan Prayitno tends to use a down / up tone. This was done to inflect the enthusiasm of the speaker towards the listener.

3.1.3 Duration

The duration in a speech is judged by the length of time it takes to pronounce one syllable. Example in data 15 "a leader must be able to think about food self-sufficiency". Data 71 "Politicians do not just think about local investment, but how foreign investment can enter”. The words "leader" and "able" are said with a long duration by emphasizing with the aim of emphasizing the word

3.1.4 Speed/ rate

Speed / rate in question is the speed of speech. A speaker must be able to adjust the speed of speech. Messages delivered too quickly will make it difficult for listeners. Example in data 611 "West Sumatra / its cities are on the coast / vulnerable to earthquake disasters / even in areas that are under the foot of the mountain range / vulnerable to landslides. Then / the generation involved in BSMI is very much needed ”. Data 634 “Almost / every district has the potential to be affected by an earthquake. Moreover, the Mentawai district always experiences earthquakes and other natural disasters. "The data is delivered slowly and there are sentences that are delivered quickly. Sentences that are delivered slowly in data 611 are marked by the decapitation of more parts of the sentence. Irwan Prayitno in delivering messages during
speeches tends to be slow by using pressures. This is done to provide certainty for important information.

3.1.5 Pressure/Stress

Pressure on smaller units of expression (syllables, words) is called stress. Pressure serves to distinguish the meaning in a sentence. The point is to put different stresses on a sentence will give different meanings. Example in data 276 "the Regent of Pasaman and his staff, I as the governor thank you for the very development of oil palm plantations, rubber, and livestock products which are greatly improved in this district". The word "thank you" is given pressure to give appreciation to the Pasaman Government for all its programs. It could be emphasized given "oil palm plantations" of course the meaning will also be different. That what is growing rapidly is oil palm plantations, not rubber or anything else.

3.2 Language Style in Speech Irwan Prayitno as Governor of West Sumatra

3.2.1 Language Style Based on the Sentence Structure "Climax" Anticlimax, epizeukis, Tautoles, Anaphora, Epistrofa, Simploke, Mesodiplsis, Anadiplasis

Climax is a style of language that contains a sequence of thoughts increasing importance from previous ideas. That is, the idea gets emphasis at the end of the sentence. Sample data 279 "The Pasaman people are grateful, welfare has been improved by the Bupati's program". The data is the climax language style, because the order of thoughts in the sentence is increasing. The low order of thought is "community", further increasing to the word "welfare" and finally the highest "Regent father".

Next is the climax of the language style whose ideas are sorted from the most important in a row to the ideas that are less important. For example in data 722 "we hope that disaster relief does not only reach the district level, but must be ensured to reach the affected community". In the sentence it is very clear that the mind is ordered from the high, namely "district", to the low, namely "society". Furthermore, episode style is a direct repetition. This means that the word of interest is repeated several times in a row. Example in data 283 "People must be grateful, thankful why give thanks because we were given favor by Allah, Almighty for some of these achievements". The word "grateful" is repeated several times to emphasize, because it is considered important in the sentence.

Tautoles are repetitions of a word repeated in a construction. Example in data 292 "People must be smart, not only smart in terms of economic progress but also smart in the field of education". The word "smart" is repeated three times in the sentence so that it shows the style of the tautoles language. Next anaphora is repetition in the form of repetition of the first word on each line of the next sentence. Example of data 742 "Disasters often occur in this country especially in our area". Data 743 "Disasters should not paralyze all government programs, for that let all communities participate in their success". In the word "catastrophe" in both sentences they are repeated at the beginning of the sentence. Next, the language style of the repetition epistrofa tangible repetition of words or phrases end of line or sentence in sequence. Example data 31 "Last year we were self-sufficient in food, so our welfare increased". Data 32 "This year we still have to be self-sufficient in food so that people's welfare will continue to improve". Epistrofa occurs in the words "year", "food self-sufficiency", "increase". The occurrence of repetition of the same words in the next sentence, indicating that the words and phrases are important to be known and understood by the listener.
Simploke is the repetition of the beginning and end of several consecutive lines or sentences. Example data 502 "For that reason, we should always be on the lookout for earthquakes that will occur. Data 503 "For this reason, it is hoped that all involved will actively support this BSMI activity to anticipate disasters that will occur. The use of the phrase "for that" at the beginning of the sentence and the phrase "will happen" at the end of the sentence is a form of use of the simploke language style. Furthermore, mesodiplasis is repetition in the middle of a row or several consecutive sentences. Example data 752 "God willing, we are strong in facing disasters, even physically and mentally we are used to it". Data 753 "For that reason, let's prepare our physical and mental health for everything that happens to us". Mesodiplasis occurs in the repetition of the word "physical and mental" in the middle of the two sentences. Anadiplasis is the last word or phrase from a clause or sentence to be the first word or phrase from the next clause or sentence. Example data 17 "You are comfortable in the West Sumatra area". Data 18 "West Sumatra will always be faithful waiting for the arrival of Mr / Mrs".

3.2.2 Language Style Based Directly on Whether or Not

3.2.2.1 Rhetorical language style in the form: rhetorical questions, asidenton and Polisindenton

Rhetorical style is a form of sentence that does not require an answer, because the answer is already contained in the sentence itself. Example in the data 255 "Why do you increase agricultural output, because you already have a farmer group that is going well"? The sentence is rhetorical because it does not require answers. Furthermore, asidenton is a form of affirmation of a sentence by describing a number of words written without the use of various kinds of conjunctions between the several words. Example on the data 29 "We are the people of West Sumatra every day, every week, even every month always evaluating community harvests". The sentence clearly does not use conjunctions, but only separated by commas. Finally, polisindenton is a form of affirmation that expresses something by expressing a sentence or discourse that is connected by a conjunction. Example on data 101 "Ladies / gentlemen who are present at Ranah Minang, take a trip to Bukittinggi and buy souvenirs even though your money is gone but the hearts of the children and wife are happy at home". In the word "although" in that sentence the form of the conjunctions as a separator from the previous clause.

3.2.2.2 Metaphorical Style in the form: simile, irony and personification.

Simile language style is an explicit comparison. Example in the data 243 "What you do is never tired like a machine moving on." In the word "like" in the sentence trying to compare as if human strength like a machine that never feels tired. Furthermore, irony is a form of language style used to beautify or beautify a sentence or phrase so that it becomes more lively. Example 766 in the data "Brothers and sisters still listen to what I have said, even though some are already nervous". The meaning of the sentence in principle insinuates the listener and there are different meanings of the sentence. Finally, personification is a figurative language that describes inanimate objects as if they have human-like characteristics. Example in the data "The hills that have fallen in West Sumatra as if shouting in front of us not to cut down wild trees". In that sentence there is the word "hill as if screaming" describing human behavior [12].
4. CONCLUSION

Based on the findings of the research, it can be concluded that Irwan Prayitno as the Governor of Sumatra has a unique speech. In this research, the specificity is more focused on the pronunciation technique and the style of language used. The pronunciation technique is the ability to exploit sounds in vocal processing. Irwan Prayitno utilizes all the pronunciation techniques. Finally, it is very helpful in delivering content or messages.

The pronunciation technique that is more widely used by Irwan Prayitno is tone / pitch. The specificity of Irwan Prayitno is that there were more ups and downs in his speech. In addition, Irwan Prayitno is also rich in mastering language vocabulary, making it easy to exploit it. Likewise with listeners, it is easy to understand the message conveyed by Irwan Prayitno. For the use of language style used by Irwan Prayitno as a variation in the use of language so as not to be monotonous. The specificity of Irwan Prayitno in giving more speeches uses the style of repetition language (repetition).

REFERENCES


Critique of French Colonialism in Poem *Neigesur Paris* (1945) by Léopold Sedar Senghor

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ABSTRACT

French colonialism is one of the important issues in African history. Léopold Sedar Senghor, the founder of the Négritude movement, expressed resistance through his works, one of which was the poem, *Neigesur Paris* (1945), against slavery, oppression, and inferiority carried out by the French. This article discusses criticism of French colonialism in the poem *Neigesur Paris* (1945) by Léopold Sedar Senghor. This research is a qualitative study using a postcolonial approach with Sub-altern theory written by Gayatri Spivak, Négritude by Léopold Sédar Senghor, and also a structural approach. The findings of this article are criticism towards the construction of French civilization in the postwar period. The critique states that the pardon expressed by the Poet against the French people for the practice of colonization is a weapon to attack back France and show pride of the African identity that is presented through depictions of nature and African tribes.

Keywords: post-colonialism, subaltern, négritude, civilization

1. INTRODUCTION

An important problem in African history is the invasion and colonization by France for about five hundred years. French colonialism had a profound influence on Senegalese literature. Senegalese literature, which was originally dominated by stories of native African traditions, was later influenced by French writings that gave Western ideas. The question of colonial authority also began to emerge and became a forerunner to the opposition to colonialism. Senegalese literature which has gained Western influence is expressed through Francité and Négritude as forming the perception of the life of the African people to all French speakers[1]. Besides, the concept of Négritude is also part of Senegalese literature. The term Négritude comes from the term 'negro' which refers to black people[2]. Négritude is a political and literary movement that emerged from the 1930s to the 1950s, starting between French-speaking African and Caribbean writers and living in Paris in protest against French colonial rule and assimilationist policies. The movement was influenced by the Harlem Renaissance, a writer who emerged among a group of black thinkers and writers, especially poets and novelists, in the United States in the 1920s. Literature with the theme Négritude is dominated by the collective awareness of black writers as members of minority groups under other groups who are stronger in the political and social order[3]. Négritude’s literary themes are symbols of alienation, rebellion, and independence. The founders of the Négritude movement were Léon Gotran-Damas, AiméCésaire, and the main founder, Léopold Sedar Senghor.
Senghor is a poet, writer, and statesman who was born in the city of Joal, Senegal. The characteristics of the Négritude that Senghor put forward are a defence of African culture and the idea of universal civilization. Senghor describes the quality of Africa that is often mocked by the Western people. The intuitive reason of Africans is the main focus and characteristic of his writings. Senghor has many works in the form of essays, anthology, and poetry[4]. The poem that will be discussed in the research is Neiges sur Paris (1945), originating from the collection of poetry Chants d‘ombre (1945) which many describe the Poet’s feelings towards France[5].

The poem Neiges sur Paris (1945) has previously been discussed by Babacar M’Baye in a study entitled Anticolonialism dans le poème de Léopold Sédar Senghor Pendant La Guerre. In the study, the poems Neiges sur Paris (1945) and Prière aux Masques(1945) revealed the dualism between the elements of cosmopolitanism and anti-colonialism. [6] Other research that discusses Senghor’s poem was written by Nawel Bounaghla (2003) in a dissertation Images of Cultural Values in Sédar Senghor’s Poem “Prayer to the Masks”. The dissertation highlights the cultural values of the emerging African concept, namely African nationalism and cultural ambivalence. Thesis entitled The Figure of a Woman in the poem “Femme Noire” by Léopold Sedar Senghor by Natasia Dilla also discusses the meaning of a poem by Senghor that has shown the worship and pride of poets towards black women in Africa and the continent of Africa as the birthplace of the poet[7]. The last two studies raised a strong African identity[8].

2. METHOD

The method used is a qualitative method with a structural approach to describe the interrelationships and functions of each element of poetry, namely metrics, syntax, semantics, and pragmatics as structural unity that together produce the whole meaning. This research also uses a postcolonial approach with the subaltern theory written by Gayatri Spivak and Négritude by Léopold Sédar Senghor to understand the critique of the exploitation of African society and France’s construction conveyed through this poem.

3. RESULT AND DISCUSSION

3.1 Text Structure of La Neiges sur Paris (1945)

Neiges sur Paris (1945) by Léopold Sédar Senghor consists of 3 stanzas which include 26 lines. The dominant form of poetic stanza is printed with three lines and the first stanza has a dominant number of lines. The distribution of syllables in the poem is uneven and each array has a different number of syllables. In total, the poem consists of 8 sentences that end with a dot. Spread of dots that indicate the end of a sentence is not evenly distributed. The rhymes of the three stanzas in the poem are also irregular and different.

The free elements in the poem Neiges sur Paris (1945) can signify a desire to achieve freedom. The large difference in the rhyme and number of syllables in the poem illustrates the theme of dominance that the author wishes to convey. The form of the last two stanzas, Tercet, signifies a dynamic nature and a change. The concepts of change and dynamics are also supported structurally by the irregular distribution of syllables in this poem.

The first part is a description of the condition of France which worsened during the war. There is a confrontation of the situation with the poet who is fighting for France as a metropolis. This shows a paradox because the situation requires the poet to defend democracy
and freedom deprived of his fellow countrymen. Thus, the first part describes the poet's satirical response to France in wartime. The second part of the poem is a description of hatred towards the practice of French colonization. The colonial practices include slavery or human trafficking by state actors. This part also then describes the feeling of the poet that is compared by the snow in the sun. The third part is a feeling transformation which is illustrated through the shifting seasons. In addition, the section also explained the character reconciliation through forgiveness to France.

Recipients (P2) have the appellation "Seigneur" which is a call of honor to the great people in the previous regime. Looking at the background of poets who are African and have felt under French colonialism, poetry can be concluded directed to the French people. Besides the French, "Seigneur" is also a call to God that is often used in the scriptures. Thus, the speaker (P1) is the poet and the recipient (P2) in the poem is French or God. Both the French and God are two concepts that share a field of meaning as a ruler.

3.2. The Condition of Africans as Subaltern

According to Spivak (1994), Subaltern is a term used to mention subordination in a society that is classified through class, caste, gender, race, age, and other forms of marginalization. The main problem with subalterns is not only about the categories of oppressed people or the oppressed working class, but also about anyone whose voice is limited by an access that represents them. Spivak's focus is the philosophical, cultural, political, economic legacy of European colonialism towards the people they colonized[9].

Subaltern in the poem Neigesur Paris (1945) is African people. The colonial era made white French people become the ruler and majority of Africans in France. They practice colonization that is destructive to Africans. The position of the Africans is subaltern who is dealing with the French and treated differently. The main problem of Africans as subaltern poet is its limited voice. Poetry became a tool of struggle to show the voice of Africans as a subaltern in fighting colonial oppression. Poets represent Africans who have no freedom of voice by attacking and condemning the practice of colonization through poetry.

The position of the Africans as a subaltern is shown by the Poet through the power of the French as a metaphorical "leurs canine longue" (line 21) which means their long fangs. The authorities who are often called "diplomats" (line 21) in poetry are depicted not as human beings, but as wild animals. The African population is described as "la chair noire"(line 22) or prey. The depiction shows that Africans are not seen by the French as complete human beings but only prey who are ready to be poached and ready to be mortgaged. The depiction of France as an animal has the significance that the actions taken by France against Africa are inhumane and show the condition of Africa as an alienated subaltern.

Africans as a subject of repression are proven by the position of the French as the ruler of the Africans. This is shown through the repetition of the word "les mains blanches" (line 21) or "white hands". The word appears in the second part of the poem and is mentioned three times. This proves the dominance of the French people over Africa. The use of the synecdoche "white hand" symbolizes the body parts of white people who commit acts of violence against Africans, such as the slaughter of indigenous blacks, trade, slavery, and the destruction of natural resources. The quantity of "white hands" is described in the plural form which describes the level of cruelty of the practice of colonization. The improper treatment shown
through the verbs "flaglèrent" (line 14) and "gifler" (line 15) which is sequenced after the word "les mains blanches" has the meaning of "whipping" and "slapping" Africans.

Colonialism put strong mental pressure on Africans. Their minds are completely squeezed out by the act of direct oppression. The poet's statement about the silence and hatred of Africans in poetry shows the occurrence of mental degradation and the arising of inner upheaval in their lives as subaltern, as the result of being filled with experiences that suppress their feeling.

3.3. Condemnation of Post-War French Infrastructure Construction

Négritude as a political movement has a close relationship with African nationalism, a theme that often appears in Senghor's writings. Three important elements of African nationalism are Unity, Independence, and Equality. The element of Unity is based on the success of reaching the end of shared colonialism. Independence is expressed in freedom and the right to self-determination and decision which refers to the recognition of state sovereignty. The Equality element requires equal treatment of large or small, weak or strong nations at the international level[10].

At the end of the war, all warring countries faced the consequences caused by the conflict, including France because the majority of the war took place on French territory. The capital of France, Paris, in poetry is described as a city that was destroyed after the Second World War. Many major roads were bombed and the transportation system was damaged. Inflation is streaking and the economy is very unstable. France then needed human resources to rebuild a civilization destroyed by war. After the ceasefire ended, France entered the reconstruction process. Due to lack of resources, France exploited people who came from its colonies and were brought to France to rebuild their countries. In addition, several colonies gained French citizenship.

"Elles" (line 19) refers to "les mains blanches" (line 13) which was mentioned in the previous subtitle and can be thought as meaning of French people. The use of African labor is one form of exploitation from the practice of colonization by the French. The exploitation referred to in poetry is the exploitation of human resources for the benefit of French construction through slavery. The poem also shows that the white color associated with the French people is a symbol of crime, violence, and instability. Conversely, the color of black in poem is associated with Africans that is symbolizing life and balance. The conclusion is that the meaning of each line of poetry constitute critical and deconstructive responses on colonialism and the effects of human humiliation and crimes committed by Europeans.

Critique of French colonialism is supported by the awareness of African identity that arises through the portrayal of one of the African tribes, namely “Saras” (line 18) and the typical tree of Africa, namely “rônières” (line 18). “Saras” is a group of people who live in the southern suburbs of Sudan, especially in the northwestern region of the Central African Republic and the south-central region around the southern Lake of Chad, while “rônières” are Senegal typical tree. “Rônières” placed right in the heart of the African forest indicate that the tree is the heart of Africa or the giver of life which, if cut down, indicates that African life has been taken.

France has exploited Africa's most important natural resource, the African forest. According to the perception of Africans, the forest is a link between heaven and earth or
symbolizes the relationship between the spiritual world of ancestors and humans. Rituals and ceremonies that use forest symbols often function to connect people with the cultural heritage and past of their ancestors. Deforestation is the same as cutting off connections between Africans and their ancestors[11]. Thus, the exploitation of forests as a cultural symbol that has been passed down from generation to generation has a significance relation to the destruction of identity from Africa. The important position of African forests is supported by the statement "centrel'Afrique" (line 17) or "in the middle of Africa" which describes forests as the source of all life.

After the World War ended, France realized that the system of colonialism would not last forever. France then promised to give independence to its colonies, even though they were not ready to do so. Therefore, France granted citizenship to the people of its colonies and placed them in Paris as a metropolitan city built by the French. This then became an irony because Africans who had been sent to France to build civilizations destroyed by the war still had a hatred for colonialism carried out by France[12]. On the one hand, Africa feels acknowledged, but on the other hand still has a deep sense of revenge.

The poem Neigesur Paris (1945) is a critique that the built of civilization cannot be based on hatred. Forgiveness becomes indispensable for creating universal civilization. Critique is also conveyed in poetry through a description of granting citizenship by the French that is not sincere. The services of Africans who had helped to build French civilization were granted French citizenship, but were not treated as fellow countrymen. Thus, it can be said that poetry provides critique of France which overrides the human side in order to build a civilization destroyed by war. In poetry, critique was also conveyed to France that building civilization is not only concerned on infrastructure development, but it must prioritize humanity. If it related to the concept of African nationalism, the granting of citizenship, exploitation of human and natural resources to build French civilization is one the imperialism and colonialism systems which hinders the formation of African nationalism. In poetry, three elements of African nationalism which contain elements of unity, freedom, and equality are dreams that African people want to achieve.

3.4. Pardon as a Form of Reconciliation

The meaning of the poem Neigesur Paris (1945) has described the city of Paris with poor conditions due to war. The statement "le froid incorruptible" (line 3) in poetry which means “eternal cold” can be interpreted as "eternal snow". The term describes a hope for peace and purification of a city ravaged by war. In poetry, the image of snow handed down by "Seigneur" (line 1) or God on the day of his birth is a purification form of damage, in the context of Christianity referred as Christmas Day. Purification was shown for France whose territory was used as a battleground.

The poem shows prayers directed to Christ. The previous subtitle explains that this poem condemned France for the practice of colonization. Despite all the misery that arises from the practice of colonization, the resolution chosen by the poet is the will of peace. This is shown through "la mort blanche" (line 14) or "white death" which refers to the Bible that Christ defeated or destroyed death by dying on the cross. The Romans 6:23 verse in the Bible says that "the wages paid by sin is death" which refers to Jesus sacrifice to suffer in order to atone for the sins of men. If related to poetry, the suffering experienced by poets and the death of Africans due to war is a sign of the rise and glory of the African nation.
"Drap blancs" (line 6) show the exclamation of peace. It can also signify a war that has ended. The poet through his poetry forgives as a form of reconciliation and acceptance of others. The poet chose not to hate France for the colonialism he had committed. This then becomes an irony because the African nation which is often called barbaric nation, fights it by teaching fraternity and forgiveness towards offense. This is proven by the following quote:

"Seigneur, j’ai accepté votre froidblanc qui brûle plus que le sel"

("Lord, I accepted your cold white burning more than salt")

"Froidblanc" is a synecdoche for snow. Meanwhile, snow is a metaphor for peace. Thus, "accepter froidblanc" can have the meaning of accepting the peace proposed by Jesus through falling snow on the day of his birth. The statement at the end of the poem shows that the poet reconciled with the French people, behind the inner turmoil caused by French colonialism at the beginning of the poem. The statement "Foublie" (line 12) on the previous line which means "I forgot" increasingly shows that the Poet's peaceful will is a form of resistance through his awareness of history and his identity as a French colony. This awareness is in accordance with Senghor's Nègritude concept that black people must be aware of their race even in the place of mixing culture between black and white people.

Meanwhile, "le sel" in the poem shows the 'meaning of salt and light of the world' in the Bible. According to Matthew 5: 13-16, salt has a very important function and role, especially in making a dish. These functions include preserving food, binding spices, and supplementing nutritional content. Food will be tasteless and will only highlight one flavor of seasoning without salt. The poet applies the concept in poetry to a useful role so that it can become 'the salt of the earth'. The meaning of light in salt means Jesus himself. Humans are expected to imitate Jesus attitudes and apply to the surroundings, such as forgiveness or pardon.

In contrast to Cèsaire, the concept of Nègritude Senghor distinguishes European values from the values of the African world. Senghor states that Nègritude is a belief in African values and an authentic black self-formation. Black men's culture must be recognized not only as a matter of human justice, but because the values of Nègritude can be instrumental in the reintegration of the positive values of western civilization and the reorientation of contemporary humans towards a better life[13]. This is in accordance with the peace proposed by the poet in poetry over colonialism carried out by the French. Poetry shows Africa is a civilized nation and condemns the act of colonialism or other crimes. The concept of peace or forgiveness raised by poets in poetry can be a weapon to attack French people who previously thought that Africans were not civilized.

Previous research more dominantly discusses poetry related to anti-colonialism and cosmopolitism in France, whereas research that raised poetry contains criticism of the exploitation of African society and development in France has never been done deeply [14]. Therefore, this article elaborate further on the criticism of the development of France through the poem Neigesur Paris(1945). In addition, the article also uses the Subaltern theory by Gayatri Spivak and a structural approach that has never been done before. A different finding from the article is the strength of Africa nation which is shown through forgiveness or pardon.
4. CONCLUSION

The poem Neigesur Paris (1945) by Leopold Sedar Senghor is a modern poem that does not follow the conventional poetry rules. The poem shows the counter position between the French as the superior subject and Africans as the inferior subject. The French have treated Africans unfairly and made them subalterns. Poetry also illustrates the destructive effects of the practice of colonization that can degrade and damage the identity of the African nation. The findings of this study are criticisms of the construction of postwar French civilization. Civilization should not only be limited to infrastructure development but humanitarian development. African participation in the development of France hindered the formation of African nationalism which included three elements, namely unity, freedom, and equality. The peace or pardon proposed by the poet in poetry is a form of resistance carried out in the form of reconciliation to show the strength and noble attitude of a civilized nation. The forgiveness revealed by the Poet against the French people for the practice of colonization is a weapon to attack France and show pride in the African identity that is presented through the depiction of the appearance of nature and African tribes.

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Improving Student Communication Skills Through 3D Pageflip E-Book In Education 4.0

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ABSTRACT

Improving students' communication skills through the e-book 3d pageflip of science subjects in the of education 4.0 Purpose This research is to improve students' communication skills through the use of 3D Flippage E-books. This research is a research development, which was held at Tarakanita Solo Baru Junior School in class VII odd semester 2018/2019. In science lessons not only concerns aspects of knowledge but also attitudes and skills. The survey results revealed that the control group gained an average value grade 72 to communicate, while the treatment group obtained the average value of 81 thus using 3D pageflip can enhance critical thinking.

Keywords:E-book, critical thinking, education 4.0

1. INTRODUCTION

Advancements education is the main trigger for the advancement of human civilization today. Science and technology have encouraged humans to continue to innovate. This progress was marked by the development of the industrial revolution that began from the first industrial revolution until the time of reaching the fourth revolution. The first industrial revolution was born with the invention of the steam engine as a human and animal substitute power. The second industrial revolution was born with the development of the concept of mass production through production machines interchangeable parts that have used electricity. The third industrial revolution was born with the implementation of computer and internet-aided information technology that had an impact on changing fundamental human cultures [1].

At present human civilization in the 21st century has arrived at the industrial revolution 4.0. The development of massive technological advances is believed to have a very rapid impact on the changing order of the world communication. The presence of smart devices such as smartphones with internet integration offers a wide range of information that is very easily accessed, so that it impacts on changes in human lifestyles, both in socializing, playing and learning [2]. The current internet revolution is not just an information search engine, but more than that, with the internet all can be connected intelligently. All of that is the basis of artificial intelligence that is around us today.

The Industrial Revolution 4.0 also had an impact on the world of education. The conventional learning method with the lecture method in front of the class changes to digital-based learning by utilizing facilities such as Android applications through gadgets, Tabs, cellphones, and other interactive multimedia [3].

Education 4.0 can be a momentum to improve the quality of human resources (HR), including Indonesian HR. In an effort to improve the quality of human resources, it needs support from various aspects of life, one of them is education because it is a very potential aspect in improving the quality of Indonesian human resources, because education is related to the delivery of knowledge and
values. Thus, education can be understood as an extremely important tool in efforts to improve the quality of Indonesian human resources based on science and technology.

Stages of Education 4.0.

Education 1.0. Education is still carried out in one direction only. Education is still very focused on the teacher as a center of knowledge and material source textbooks.

Education 2.0. The role of education is not entirely on the teacher, but also exchange ideas with students. Broader interaction, can be teachers with students, students with other students and students with experts.

Education 3.0. In 2010 became a new era in the world of education, a new model in learning is applied. The learning process is not only with the teacher but is already collaborative and find out each other. Teachers also come from professionals and people who are experts in their fields. That way the science is more easily directed at students, as well as seeing the child's talent going forward. The most noticeable breakthrough was the birth of a repository that contained digitally educational content that could access it anytime and anywhere. The learning process becomes more flexible and directed according to the wishes of students.

Education 4.0 emphasizes flexibility and creativity. The learning process is not infrequently the fields are carried out remotely. The main concepts applied to Education 4.0 put forward six main things, namely: Various times and places, personalized learning, free choice, project based, field experience, and data interpretation. So that the learning process is successfully applied and in accordance with the changing times.

Communication skills are individual skills to convey and receive messages according to context. Communication helps students to articulate ideas and thoughts either verbally, written, or nonverbal in various contexts with the aim that the listener can receive messages appropriately and effectively [3]. Communication is said to be appropriate when students are able to convey messages according to the situation and context being faced. Meanwhile, communication is considered effective if the listener easily understands the contents of the message delivered by the speaker [4]. There are three components that need to be considered by students to achieve appropriate and effective communication. These three components consist of motivation, knowledge, and competence [5].

PageFlip Professional 3D Media is an application software used to make E-Books, Digital Magazines, E-Paper and others. 3D PageFlip Professional is a kind of profession of flip page software for converting PDF files into digital publication page-turning. Each PDF page that is generated can be flipped (back and forth) like a real book. With 3D PageFlip Professional software you can add videos, images, audio, hyperlinks and multimedia objects.

2. METHOD

Type of research used is research and development. Development research is used to produce certain products, and test the effectiveness of these products [6] R&D as a research method that intentionally, systematically, aims / is directed to searchers find, formulate, improve, develop, produce, test the effectiveness of products, models, methods / strategies / ways, services, certain procedures that are superior, new, effective, efficient, productive and meaningful. [7] [8] [9]

The model used in development is a 4DM model. This model consists of 4 stages of development namely Define, Design, Develop, and Disseminate or adapted into a 4-D model, namely defining, designing, developing, and spreading. [6] [10]
3. RESULT AND DISCUSSION

From the background of the above problems can be formulated; Can the 3D Pageflip E-book improve students' communication skills?

From observations at Tarakanita Junior High School Solo Baru show that students have sufficient intellectual intelligence abilities in terms of their learning still needs to be improved by the process of critical thinking and collaboration in teams.

Science is a very interesting science, in which there are objects, problems, methods, and scientific products. Objects in natural science include all objects in the universe. Natural science problems in this case include the phenomenon of natural events and events. The method in IPA refers to the scientific method and scientific process, while scientific products are in the form of scientific facts, scientific concepts, basic principles of scientific theory and scientific law. In Science Education using a variety of approaches, the K-13 often uses a scientific approach. By using an approach in studying science, it will form attitudes and characters such as honest, open, critical, responsibility, curiosity, collaboration, communication.

The following data are from the Smt-1 IPA scores for Tarakanita Junior High School in Solo Baru

![Data Nilai Kls 7-A](image)

Figure 2. Recap of the IPA values and first semester attitudes

The values cognitive above are values collected from all assessments starting from the daily, midterm and midterm semester 2018-2019 scores. As for the value of celebration, community, and discipline. Celebration is an attitude of humility that all life events are never separated from God's intervention, each student is expected to be able to interpret every event in life with gratitude.
Community is one's ability to develop true brotherhood and equality, diversity is not a division, but enriches one another. Discipline is obedience to the rules, applicable provisions. But discipline is not a superficial attitude that is just to obey the rules and follow the rules that apply, but a sincere attitude because there are goals to be achieved \[11\].

For this reason, the learning process requires learning methods, approaches, learning strategies and teaching materials that are in accordance with current learning needs. E-book, one of the answers to equip students to have 21st century skills \[12\] \[13\] \[14\] With the E-book, the subject matter can be easily accessed anywhere and anytime, because every student has a tool to access it.

The learning process at Tarakanita Junior High School Solo Baru has implemented 21st century skills by applying character education in each of its learning, but for the use of books it is still conventional, still using printed books. Not using digital books. From the observations it appears that science learning with a scientific approach has an impact on strengthening student behavior.; Celebration with an average rating of 87, a community with an average of 87, and discipline of 87. This shows that students have gratitude, and good sense of discipline and discipline.

3.1. Celebration

Celebration has aspects, students are able to understand and live an attitude of gratitude, steadfast, empowered in achieving success and the spirit of ugahari in achieving success in life in the environment. Indicators:

a. Identify strengths and weaknesses
b. Formulate-development efforts based on identification results
c. Apply self-development efforts: persevering, persevering, full of fighting power
d. Formulating understanding of the spirit of ugahari
e. Mentioning the challenges that exist in the surrounding environment in achieving ugahari
f. Spirit Applying ugahari spirit in life Everyday

3.2. Community

Community has aspects, Students are able to show the attitude of living together in building true brotherhood in the school, family and community environment. In the community there are values of the Collaborator Idicator:

a. Participate actively in carrying out attitudes to build true brotherhood in the school, family, and community environment.
b. Evaluate life experiences in building true brotherhood in the school, family, and community circles.
c. Reflecting life experiences in building True brotherhood in the school environment, family, and in the community

4.3 Disciplinary has aspects

Disciplinary has aspects, students are able to build discipline as a means of realizing order and success in life. The indicators:

1. Reflecting the behaviors of discipline and discipline in our homes, schools, and communities
2. Noting the successes and obstacles when adhere to the rules made themselves communicate indicators.
Table 2. Indicators communicate

<table>
<thead>
<tr>
<th>Communication Skill</th>
<th>Indicators</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Reading</td>
</tr>
<tr>
<td></td>
<td>Writing</td>
</tr>
<tr>
<td></td>
<td>Listening</td>
</tr>
<tr>
<td></td>
<td>Speaking</td>
</tr>
</tbody>
</table>

Table 3. Communication rubric [12]

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>SCORING</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>4</td>
</tr>
<tr>
<td>Reading</td>
<td></td>
</tr>
<tr>
<td>1. Read more than one reference</td>
<td>Meet four (4) criteria</td>
</tr>
<tr>
<td>2. Find the main idea</td>
<td>Meet three (3) criteria</td>
</tr>
<tr>
<td>3. Express the content of the idea</td>
<td>Meet two (2) criteria</td>
</tr>
<tr>
<td>4. Convey the idea</td>
<td>Meet one (1) or do not meet all the criteria</td>
</tr>
<tr>
<td>Writing</td>
<td></td>
</tr>
<tr>
<td>1. Pouring ideas</td>
<td>Meet four (4) criteria</td>
</tr>
<tr>
<td>2. Expressing ideas through types of writing (narration, description, argumentation, exposition, persuasion)</td>
<td>Meet three (3) criteria</td>
</tr>
<tr>
<td>3. Using the language order (according to EYD)</td>
<td>Meet two (2) Criteria</td>
</tr>
<tr>
<td>4. Choosing the right diction / words</td>
<td>Meets one (1) or does not meet all criteria</td>
</tr>
<tr>
<td>Hearing</td>
<td></td>
</tr>
<tr>
<td>1. Responds well</td>
<td>Meets three (3) criteria</td>
</tr>
<tr>
<td>2. Repeats</td>
<td>Meets two (2) criteria</td>
</tr>
<tr>
<td>3. Interprets</td>
<td>Meets one (1) criterion</td>
</tr>
<tr>
<td>Speaking</td>
<td></td>
</tr>
<tr>
<td>1. Chooses the correct diction / word</td>
<td>Meet four (4) criteria</td>
</tr>
<tr>
<td>2. Accuracy intonation: meek pronunciation of a word (articulation)</td>
<td>Meet three (3) criteria</td>
</tr>
<tr>
<td>3. Smoothness</td>
<td>Meet two (2) criteria</td>
</tr>
</tbody>
</table>

From the rubric results obtained value of the control class (using textbooks) indicators asking for a score of 72 while for the treatment group (using 3d flip) obtaining a score of 81

4. CONCLUSION

Based on the learning outcomes data that has been done, it can be concluded that learning science by using a 3D pageflip E-book can improve the communication skills of students of class VII Tarakanita Junior School.
REFERENCES

The Relationship Between Place Attachment and Color Application at Upnormal Cafe in Bandung

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ABSTRACT

Restaurants and cafes in addition to being a culinary facility, are also used for socialization and relaxation through the presence of a comfortable and attractive space atmosphere. The atmosphere is formed by physical and non-physical factors that simultaneously influence each other in shaping the comfort of visitors. This study seeks to examine the role of interior color elements in contributing to creating atmosphere and place attachments at Upnormal Bandung. This research is an analytical study and uses data collection methods used are a combination of qualitative and quantitative methods to obtain measurable data related to activities and space requirements. The analysis produced in the research in the Cafe Up Normal restaurant shows that the majority of respondents expressed their liking for the restaurant and felt comfortable with the atmosphere of the space. Color and composition are stated to contribute to the attachment to space.

Keywords: Color application, cafe, place attachment

1. INTRODUCTION

The lifestyle of urban communities, shifting habits of basic needs for food and drink into a lifestyle that is added to other needs, such as socializing, relaxing and the desire to experience other atmosphere that is recreational in a restaurant. Related to this, the atmosphere of space is formed by physical factors and non-physical factors, both of which influence each other. The emergence of various restaurant concepts offered is one of the efforts to achieve interior success in attracting visitors and producing place attachments in a space. Physical factors in the café consist of space-scoping elements which have characteristics such as ornamentation, shape of space, color, material and lighting. While the non-physical aspects that contribute to building the atmosphere are relations between space users and the service system. With the fulfillment of both aspects, the atmosphere of the space will be fulfilled in total.

The existence of restaurants and cafes in the city of Bandung has grown in the last decade. One of the potential and famous cafés in Bandung is Upnormal. Besides being a culinary service provider, the café is also used as a gathering place for work and office work. Upnormal Café in Bandung has a high level of visitor visits so it is quite crowded.

In the initial observations made at Upnormal café, it was found that with a variety of different types of activities and the relatively large number of visitors, visitors at this café did not feel disturbed and stayed long enough in the room or in other words experienced kebetahan in the room. The elements of the atmosphere formed by the interior elements in previous studies prove the role of the visual interior elements to contribute to forming place attachment[1].
In order to create interior atmosphere, there are five principles that form the main form of the interior atmosphere, namely: settings, props, special effects, light and shadow, and the last is color. The role of color in this case does not stop at the general color scheme, but also includes graphics and patterns formed in interior design [2]. Specifically in this study, researchers focus on the application of color to the four elements that make up interior space that have been described previously.

2. METHOD

This study is an analytical study of the elements forming place attachment in restaurants associated with the application of color in space. Data collection through observation was carried out to see the application of color elements in the café which was then presented descriptively. Data about place attachment in the room obtained through questionnaires and focus group discussions. The questionnaire was prepared with specific parameters abstracted from the findings of a previous study entitled “The Review of Place Attachment on the Interior Atmosphere of Sundanese Restaurants in Bandung”. These parameters are then discussed in more depth in the conditioned focus group discussions, also in accordance with the results of previous studies.

This research uses descriptive method that examines the status of a group of people, an object, a system of thought, a set of conditions, or a class of events in the current period. Descriptive research is a research method used to find the broadest possible knowledge of the object of research at any given time[3].

In a previous study found that visitors feel an attachment in restaurants that have a Sundanese atmosphere, in this case the Sundanese Pavillions restaurant. In addition it was found that the element of kebetahan occurs due to the interior elements. This research will be tested to what extent color elements are able to form kebetahan especially because it is known that color is a visual stimulus that has the greatest contribution in shaping visual perception.

3. RESULT AND DISCUSSION

3.1. Analysis of the Application of Color in Upnormal Cafes

A person's psychology can be indirectly controlled by the application of the colors used so that it can bring up a different atmosphere. The application of color elements in a room also aims to create an atmosphere of space that is a differentiator in a café. Café Up Normal applies the dominant color to brown which can be psychologically associated with firmness and comfort. Upnormal has a color scheme that is quite typical and is applied in all branches as the identity of Upnormal café itself.

Analysis of the application of color in a normal café is described as follows:

3.1.1. Application of Color to walls, floors, ceilings and openings

a. Floor

There are two patterns in applying floor colors which can be seen from the image below. On the red wall, the floor is chosen as a dark color derived from concrete slab tile, while when the floor is light or gray the floor is chosen as a bright color.
The followingspectrum of wall colors are used according to the authors observation are:

- Khaki sRGB (r,g,b) : (195, 176, 145),
- Bone sRGB (r,g,b) : (227, 218, 201),
- Dim Gray sRGB (r,g,b) : (139, 133, 137)

In the picture on the left, the floor color selection is aligned with the wall color. Whereas in the middle picture the color of the floor uses carrara motif ceramic which is quite contrasting with the wall. In the right picture using concrete slab tile as the floor material when most of the walls are red.

b. Wall
The wall has two color application patterns, the first is an exposed brick which is next to a solid color and the second application is a solid color that matches the ceiling.

The followingspectrum of wall colors are used according to the authors observation are:

- Sand sRGB (r,g,b) : (194, 178, 128),
- Ochre sRGB (r,g,b) : (204, 119, 34),
- Auburn sRGB (r,g,b) : (165, 42, 42),
- Dim GraysRGB (r,g,b) : (105, 105, 105)

c. Palette
The color of the ceiling that is applied in each of the majority areas is the same as the solid color of the walls of the area, except for the smoking area at the Upnormal Burangrang cafe which partly uses different materials.
3.1.2. Color combinations

Upnormal Cafe uses four kinds of color combinations, each represented by a different interior element. Analysis of color combinations at Upnormal Cafes is described as follows:

a. Combination of Analog and Monochromatic

Figure 4 (left) Analog combination. Color ocher on exposed brick walls, sand on columns and ceilings, khaki on the floor.

Figure 5 (right) Interior monochromatic combination (indoor area 1). Jet black color on the lamp armature, sills, doors, windows, and furniture frame. Dim gray on the walls and ceiling, bone on the floor.

b. Branched Complementary Combinations

Figure 6 (left) Complementary interior combination of UpnormalBurangrang (indoor area 2). The color of auburn and ocher on the walls and ceiling, the color of Taupe gray on the floor.

Figure 7 (left) Complementary interior combination of UpnormalBurangrang (smoking area). Jet black on the ceiling and furniture frame, auburn and dim gray on the walls.
c. Complex Combination

![Color Combination](image)

Figure 8 Color Combination of Upnormal Burangrang (smoking area) complex. Jet black color on the ceiling and furniture frame, taupe gray color on the floor, auburn color on the wall. While the five other minor colors are represented by images.

3.2. Analysis of Visitor Resentment at Upnormal Café

To find out the effect of interior settings, especially the use of color in Upnormal cafés, affect visitor, researchers conducted questionnaires to several respondents. The questions are divided into three parts, the first part is a general question about identity, while the second to the last part is a question that leads to the preference, functional and application of the color of the café.

3.2.1. Analyzing the Characteristics of Respondents

To analyze the response aspect of visitor at Upnormal café. Researchers distributed questionnaires to 41 respondents aged 16-30 years consisting of 25 male sexes, and 16 female sexes. The age of most respondents at the age of 21-25 years as many as 49% are classified as early adulthood, who are in a stage of warm, close and communicative relationships with or not involving sexual contact. At that age it is possible to have good sense abilities in perceiving space and in good social conditions.

Furthermore, respondents were given a questionnaire related to the motivation of his presence at the Upnormal café. The data obtained showed that the majority of about 39.10% came for hangout purposes and 34.4% for work assignments, the rest aimed for eating and drinking activities, dating and business.

3.2.2 Analysing the Visitor Resistant Response due to the application of color to interior elements

From the results of the research conducted, it was found that the majority of 70.7% agreed that the purpose of visiting the Upnormal Café was due to good service and space facilities. In addition, the majority of respondents as much as 62.6% expressed strongly agree that the atmosphere of Café Upnormal supports them in their activities, and 90% feel safe and comfortable when doing activities at Café Upnormal.

The relationship between color combinations in Upnormal cafés is recognized by the majority of respondents as much as 75% agree that it supports activities more effectively or comfortably. Respondents also stated that the application of color in Upnormal cafés improves a happy, cheerful, and active mood. This is evidenced by the majority of respondents' answers by 75% agree. So it was ensured that most visitors agreed that the application of colors in upnormal had a good role in shaping the positive mood of café visitors. The follow up
questions related to color combinations in Café Upnormal helped reduce stress while working or studying, as evidenced by the respondents who answered agreeing to 21 (51.2%) people. From the items questions about affection or factors related to emotions and feelings, it is known that the majority of respondents are in a happy condition and a feeling of relaxation also expresses a liking for the restaurant and feels secure peace over its presence in the restaurant, in addition there is a desire to linger when at the restaurant. From these results it can be concluded that the space at the Up Normal café is capable of arousing positive feelings associated with kebetahan. Items of questions about feeling happy, relaxed (comfortable), peaceful, liking the environment or atmosphere as well as lingering desires were approved as feelings caused by their presence in space. Color also plays a role in shaping the comfort and place attachment.

4. CONCLUSION

From the analysis produced in the research at the Café Up Normal restaurant, there are several results regarding the effect of applying color to the visitor's kebetahan during activities. In the research that has been done it was found that the UpNormal Café applies intense color to all elements of the room, such as analog and monochrome colors. The aspect of cognition is a factor related to memory or memory that is the 'knowledge' that the respondent has. UpNormal Café is able to be a different space experience and pleasant impression formed by intense color applications. The resulting experience is deposited into memory because of its own unique value.

While from the aspect of Behavior or behavior as a reaction that can be produced as a result of the stimuli that are presented. In relation to spatial, these aspects can be related to spatial behavior. Respondents stated that the majority would choose the position of dealing with their partners as the most favorable conditions in a restaurant. It is known that the majority of respondents are in a happy and comfortable condition, and also expressed a liking for the restaurant and feel secure for its presence in the restaurant, besides that there is a desire to linger while in the restaurant. Therefore, it can be conclude that there is a link between the application of color and a sense of comfort felt by restaurant visitors.

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The Meaning of Betrayal: *L’Homme Qui A Trahi Son Nom* By Tahar Ben Jelloun

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Abstract

Maghribi Literature is a variety of literary works by writers from Maghribi countries such as Algeria, Tunisia and Morocco who use French for most of their writing. In particular, Moroccan literature began to develop around the 1950s while still in the French occupation. Post-colonialism and a description of everyday life became the main themes used by Maghribi writers, including Tahar Ben Jelloun. He is a Moroccan writer who uses French in most of his works. His writings are dominated by post-colonialism, love, friendship and betrayal themes which give a general picture of daily life, one of the works is Amours sorcières book which contains a collection of short stories. This article discusses the meaning of betrayal contained in one of these short stories, *L’Homme Qui A Trahi Son Nom*. This research is a qualitative study using a structural approach that includes narratology theory by R. Barthes. The finding of this article is the betrayal contained in the short story is the main character who has doubts about himself so that it raises the attitude of the main character's betrayal to himself with an effort to change his name.

Keywords: post-colonialism, narratology, betrayal, identity

1. INTRODUCTION

The distinctive feature of Maghrbi literature lies in the influence of history and culture of France which once occupied the Maghrbi countries with the theme of criticism of colonization and the merging of two cultures to be the most dominant emerging[1]. Moroccan literature developed in the 1950s when Morocco was still under French occupation so that post-colonialism remained one of the major themes in the work of Moroccan writers. Many works by Moroccan writers about life in Morocco after colonialism, issues regarding identity, and problems that occur in everyday society such as patriarchy, restrictions on women's rights, and others. Tahar Ben Jelloun is a Moroccan-French poet, novelist, and essayist who is famous for his various works that use French even though his native language is Arabic. One of his famous works is *Amours sorcières*, a book that contains a collection of short stories and is one of the works of Tahar Ben Jelloun, published in 2003. The three major themes namely love, friendship and betrayal which provide a general description of life that is happen everyday [2]. With this big theme Ben Jelloun shows the perspective and mindset experienced by someone with a problem from one of the related themes. *Amours Sorcières* also contains stories inspired by authentic facts about life in Morocco and the suffering of betrayal.

No previous studies have yet been found that have specifically addressed the short story *L'homme qui a trahi son nom*. However, studies can be found on the book *Amours Sorcières*, a collection of short stories which include *L'homme qui a trahi son nom* and...
research on one of Tahar Ben Jelloun’s works. One of them is Kenneth J. Fleurant in his article “Reviewed Work (s): Amours Sorcières by Tahar Ben Jelloun (2005)” which explains that in Amours Sorcières there are stories inspired by authentic facts that occur in the daily lives of people in Morocco[3]. This is the ambivalence of Moroccan society so that the work is seen through the perspective of the author and is an attraction for modern readers who have an interest in literary works with different story plots. In contrast to Fleurant, the next study is a dissertation by Oom Rohmah Syamsudin from the Universitas Indonesia, namely Unsur-Unsur Budaya Sebagai Dasar Konflik Dalam Novel “Les Yeux Baissés” Karya Tahar Ben Jellounin 1995 [4]. The dissertation uses a structural approach in the form of flow and distribution by dividing the unit content of the story using micro sequences in the analysis. In the research discussed about the factors that caused the emergence of conflict between immigrant families in the story with the French community in terms of language, education, religiosity, employment, and technology used.

In the two studies that have explained can be seen that the study of the short story L’homme qui a trahi son nom has not been done so that research will be conducted on the meaning of betrayal in the short story. This article will analyze the meaning of betrayal in the short story explicitly and implicitly. In Amours Sorcières, Ben Jelloun describes how the state of love, friendship, and betrayal greatly affects a person in his life as in one of his short stories, L’homme qui a trahi son nom takes one of the big themes, betrayal. This short story tells the main character named Ahmed Lemzoudi from a remote village who wants to change his name because he wants to leave the village of his birth and start a new, better life. The story tells of betrayal as a way by the character Ahmed Lemzoudi to leave his old life and start a better life in the city.

2. METHOD

This study uses a descriptive qualitative method with a structural approach that includes narratology theory by Roland Barthes [5]. Analysis is done through plot and channeling to identify the meaning of betrayal contained in the short story. Research is done through events in the story. This research also uses the theory of focalisation from G. Genette to see the use of the all-knowing third-person perspective in the narrative and the first-person perspective in the narrator’s character’s speech to see the meaning of betrayal contained in the short story [6].

3. RESULT AND DISCUSSION

3.1 Text Narrative Structure: Ahmed’s Attempt to Leave His Origin Village

Plot is a story framework that contains the sequence of events contained in a fictional text. The sequence of events there is a channel that discusses the arrangement of the sequence of events that make up the story. In determining distribution, it is used to identify the syntagmatic elements of a work. The syntagmatic and paradigmatic relationship is a relationship that is contained in a work[5]. In the syntagmatic aspect there is a linear relationship which is divided into two, namely the main function and catalyst. The main function acts as the core of the story consisting of events that make up the logic of the story, while the catalyst only completes the main function. To find the main function, sequences are needed to determine the Sequence of Story Contents so that the structure of the story can be determined.

L’homme qui a trahi son nom is a short story that tells the story of a young man named Ahmed Lemzoudi who came from a remote village, Mzouda. Ahmed who felt bored and did not want to live forever in Mzouda decided to change his name because he wanted to leave the
village of his birth and start a better life. In the process of changing the name, Ahmed's character met Le Fonctionnaire or the Civil Registry Officers who mocked and rejected Ahmed's attempt to change his name, and Maître de l'école or the Principal who provide realization that he did not need to change his name to be personal and get a better future.

As seen from the structure of the text, L'homme qui a trahi son nom consists of the title and immediately followed by the first paragraph. In the title of the short story there is a verb trahir which means Cesser d'être fidèle à quelqu'un, à un groupe, un parti, une cause, les abandonner (Larousse.fr) or stop being loyal to someone, a group, a part, a purpose, to leave them. This short story has a linear flow with several flashback events to explain why the main character decides to change his name and leave the village of his birth.

1. Description of the main character as a man who goes to the city
2. Introduction of Ahmed Lemzoudi as the main character and place of residence
3. Ahmed's desire to leave his village
4. Ahmed's decision to change his name
5. The search for a new name by Ahmed
6. Le Fonctionnaire's rejection of Ahmed's desire to change his name
7. The meeting of the Ahmed figure with the maître d'école
8. Awareness of Ahmed's figures on his decision through the focalisation of the Principal
9. Acceptance and awareness of Ahmed's character that comes from Mzouda will always be a part of his real identity
10. The depiction of the life of Ahmed's character after leaving his village and not changing his name

Through the sequences, the fourth main function becomes the core of the story because it shows the decision of Ahmed's character to leave his village to live a better life. This indicates an identity crisis that was experienced by Ahmed's character so he felt that his life would not be better if he remained in Mzouda. Ahmed character's process of changing his name implicitly gives Ahmed a new perspective that changing his name will not change living conditions directly. However, it can be said by name, Ahmed sees this as a hope for a better life.

The causal events in the short story show the development of Ahmed's character as the main character in his efforts to change his last name or surname. It can be seen as betrayal committed by Ahmed's character as an attempt he made to break away from the old identity as part of his tribe as a form of disappointment towards himself who felt that he should not have been born from the city. The decision showed that Ahmed's desire for a better life could be realized by making himself a knowledgeable person so that he did not change his name. However, living outside the village demonstrates that Ahmed's efforts to realize this desire must leave his native village. The contrast shows that Ahmed's desire for a better life is done by building a place for himself that is neither in his village nor in the city so that it can be seen that both backgrounds become supporters of Ahmed's character to commit treason, namely his native village.

L'homme qui a trahi son nom has a big theme namely identity and betrayal committed by the main character, Ahmed which supported by events that show identity problems through
354

attempts by Ahmed's character to change his name by looking at various names that appear in newspapers as references and replace it many times. Identity and betrayal were also demonstrated through a change of setting in the form of Ahmed's character who wanted to leave his village, Mzouda to go to Fès, a large city in Morocco. The setting in the text shows how Ahmed's character betrayed his original identity through the transition of the spatial setting from village to city, thus showing how Ahmed's character wanted to leave the image of the poor village by going to an urban and modern city.

3.2 Crisis Identity of Ahmed

In the attempt of Ahmed's character to leave his native village, it related with his identity crisis. According to Stuart Hall, identity is a basic element in every individual that distinguishes it from other individuals. Identity can be divided into two, Identity as being which refers to identity that has existed since birth such as race, ethnicity, others and identity as becoming, that is, an identity that can be changed. Identity is also something that is imaginary or imagined about wholeness. It also argues that an identity arises due to a feeling of indecision which is then filled by external forces from each individual so that identity can change according to the influence received by each individual. Identity itself is an embodiment of imagination which is seen by certain parties who are interconnected within it [7].

In line with Stuart Hall's concept of identity, in *L'homme qui a trahi son nom*, there is a doubt in Ahmed's character about self-identity. It started from the saturation of Ahmed's character with his original identity and current situation. With his village situation and original identity, Ahmed's character feels that he does not want to continue to live in his current condition because he feels that his life has no meaningful purpose when settling in his village. With this situation comes the saturation of identity in Ahmed's character so he feels that he must develop an identity for the formation of a new identity. This is proven by the following quotes:

«Comment quitter ce lieu natalmaudit, comment ne plus appartenir à cette tribu qui n’a fabriquée que des immigrés et des bergers ?[...].[...] Les animaux vivent dans le même espace que les humains. On s’habitue aux odeurs. Ce n’est pas très méchant. Ahmed ne s’était jamais habitué à dormir à côté des vaches. [...] J’ai vaincu la maladie et je quitterai Mzouda. [...] Je partirai à Fès, la ville des villes, la ville des livres, du savoir et de la bonne cuisine. »

"How to leave this damned place of birth? How is it no longer part of this tribe which only produces immigrants and beggars? [...] Animals live in the same place as humans. We are used to the smell. That’s not too bad. Ahmed never used to sleep next to the cows. [...] I have defeated the disease and I will leave Mzouda. [...] I will go to Fès. Cities of all cities, cities of books, of knowledge and delicious food."

Through this quote there is a feeling of loss of purpose in life which means emerged from the character Ahmed with his living conditions. The quote indicates an inner conflict in Ahmed's character in the form of losing his life's purpose if he stays in his village which triggers an identity crisis. There was an attempt by Ahmed's character to betray his origins through the setting of the story by leaving his village to go to the city. The betrayal creates a feeling of guilt that continues to emerge as Ahmed tries to change his name. This shows that the Ahmed has betrayed himself because by changing the name, he has abandoned his original identity which resulted in losing his identity so he decided not to change his name. In *L'homme qui a trahi son nom*, Ahmed's crisis identity shows that there is something in Ahmed's point of view is missing or not enough. This shows a strong rejection and disagreement with his original identity so he wants to change his identity by committing treason and looking for an
educated environment as a representation of the new identity he wants so that the decision arises to leave his native village of Mzouda and change his name.

In Ahmed's attempt to form a new identity, it can be divided into two, explicit and implicit. Efforts made by Ahmed explicitly by changing the name show the results of an identity crisis that occurred in him so that the assumption arises that changing the name is the same as getting a better life with a clearer purpose in life because he can become a free individual who is not bound by his origin. He made the effort with the assumption that he would instantly have an identity and a new life just enough to change the name. Meanwhile, Ahmed's character implicitly tries to commit treason against himself so that the identity crisis he experiences worsens to the peak through the realization that the change that must be made is to develop oneself. Then he tried by developing his identity through culture and knowledge. With both of these efforts shows the character wants to form himself to be more cultured and educated and develop his old identity. The efforts of Ahmed's character explicitly by the character can be seen through the following quote:

«Moi aussi je suis devenu curieux de connaître cette ville. Je parle un peu l’arabe. Je connais des sourates du Coran. Avec ça, je peux me débrouiller. [...] Ahmed eut d’abord l’idée de changer de nom. Avant de se présenter au bureau de l’état civil, il s’installa dans un café de la place JamaaEl-Fna, demanda un journal et se mit à la recherche d’un nom.»

"Me too, I became curious about this city. I speak a little Arabic. I know the suras of the Qur'an. With that, I can manage it. [...] Ahmed initially had the idea to change his name. Before introducing himself to the civil registry office, he went to a cafe in the Jamaa El-Fna square, asking for a newspaper and looking for a name."

The quote shows the beginning of an identity crisis in Ahmed's caused by his obsession with the city which indicates Ahmed's efforts to replace the name with the intention to get a good life in the city. Meanwhile the covert efforts undertaken by Ahmed's character are showed in the following quote:

«[...] Quelques mois plus tard, il construisit une petite hutte endehors du village sur une colline d’où on pouvait voir d’autres montagnes. Il aménagea cet espace, emprunta des livres d’histoire à son maître d’école et se mit à lire. Il devint l’intellectuel du village. On l’appela Si El Alem, Monsieur le Savant. »

"[...] A few months later, he built a small hut outside the village on a hill that could be seen by other mountains. He developed this place, borrowed history books from the Principal and read them. He became a village intellectual. We call him Si El Alem, Mr. Scientist."

The quote shows the awareness in the character Ahmed about the betrayal he had committed against himself and shows that the identity crisis caused Ahmed to betray himself in an effort to find his identity. Through this quote there is an effort that was directly or consciously carried out by the character Ahmed in forming a new identity through a change in name. The strategy undertaken by Ahmed's character indirectly by developing himself through knowledge so that it enriches culture and knowledge makes Ahmed's character have more knowledge than the people in his city. The result of this indirect effort was the recognition from the people around him so that he earned the nickname Monsieur Le Savant. This shows that the identity crisis has become a motivation for Ahmed's character to commit betrayal so that from this attitude comes awareness in the form of a new perspective on the way Ahmed's character sees his life and life goals.
3.3 Contrast between Village and City: Ahmed’s Treachery Motivation

As mentioned in the previous discussion, the decision of Ahmed's character to change his name was due to his desire to leave his native village, Mzouda to live a new life in the city of Fès so that there was contrast in support of Ahmed's character's decision. In literary works there are perspectives in a story that function to provide certain meanings implicit in a work so that the message can be understood by the reader [16]. The perspectives is focalisation zéro, the narrator has an all-knowing nature. L'homme qui a trahi son nom has a focalisation zéro that can be seen with a narrator who has an all-knowing third-person perspective. This focalisation shows how the contrast between the village and the city caused Ahmed's character to commit treason. In the story, the two settings in which the domain of the story is Mzouda and Fès. Both of these backgrounds are exterior space backgrounds that always appear in stories that show the desire of Ahmed's character to leave his home village. With these two backgrounds, the contrast between village and city shows Ahmed's efforts to change his life for the better. By going to the city he assumed that his life would be better there and leaving his village was the only way to get a better life. Mzouda as the origin village of Ahmed is described as a poor village. It was this alarming condition that caused Ahmed's character to become disgusted and decided to leave Mzouda. In addition, the stigma and a description of the condition of the village of Mzouda in the text shows Ahmed's decision to leave his village is a result of this depiction. The discussion is shown in the following quote:

"Quand il arriva en ville, il décida de changer de nom. Le sienn'était pas moche, mais il trahissait ses origines rurales.[...] Ahmed, né et élevé à Mzouda, le village le plus pauvre de toute la région de Marrakech."

"When he arrived in the city, he decided to change the name. His name is not bad, but he betrays the origin of his village. [...] Ahmed born and raised in Mzouda, the poorest village in all of Morocco."

This shows that the character Ahmed did not intend to betray his village but he consciously wanted to leave his village so that it implies that the character Ahmed committed treason against himself because he felt that his original identity was a failure. Fès, is represented as an advanced place with a civilized society and many of them are intellectuals, have a very good life, and life in the city will be better than in the village. This also led Ahmed to leave his village so that he could get a better life in the city. Fès is a city that is the main objective of Ahmed's character who wants to leave the village of Mzouda. The city is also one of the main factors of Ahmed's character to leave the village because he always compares those two places. However, through the city of Fès shows the awareness of the character Ahmed to return to his origins and decides to change his mindset into someone with knowledge.

The contrast between the two settings shows that there was a stigmatization of the two settings that led Ahmed to decide to leave his home village. Even though he wanted to leave Mzouda, Ahmed's character still cared about his village so that by leaving his village, he unconsciously betrayed himself by trying to leave his village. This is also shown by even though Ahmed's character decided not to change his name, he still left his village and built a place for himself.
4. CONCLUSION

Based on the explanation before, it can be concluded that the meaning of betrayal committed by Ahmed's character is an attempt that he is trying to do which is caused by his poor life conditions. This shows that his lack of knowledge has caused a simple solution to become the main reason for Ahmed's character to change his name. Through those efforts Ahmed's character realized about the betrayal he committed so that the meaning of betrayal that was committed by Ahmed's character was not by his name but by betraying himself. By betraying himself, Ahmed's character left the real identity he had by leaving his home village. Through the previous explanation it can be found that betrayal is the result of an identity crisis experienced by Ahmed's character so that an attempt to change his name and leave his home village. The effort then got a reaction from the surrounding environment in the form of rejection and self-acceptance. This shows that the reaction of others has a role in making Ahmed's character aware not to change his real identity but to develop his identity by setting goals through science.

REFERENCE

A Comparative Study on Teaching Writing Through 3D Virtual Reality Video and 2D Video as Teaching Media

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ABSTRACT

This article presents the result of the research study aimed at finding out: (1) whether there is any significant difference in writing achievement between the students taught using 3D Virtual Reality video and those taught using 2D video; and (2) whether the students taught using 3D Virtual Reality video have higher writing achievement than those taught using 2D video. The research method used in this study is a quasi-experimental research design. This research was conducted at a private Senior High School in Surakarta in the academic year of 2019/2020. This research used cluster sampling that involve two classes of eleventh grade students. The samples are class XI IPA 1 as the experimental class which consists of 30 students and class XI IPA 2 as the control class which consists of 30 students. The research instrument used to collect the data in this study is test. The data were analysed by using t-test formula. The computation of the t-test shows that t observation (to) = 2.1028 is higher than t table (58, 0.05) = 2.0017. Therefore, it can be concluded that there is a significant difference in writing achievement between students taught using 2D video and those taught using 3D Virtual Reality video. The mean score of the experimental group improved from 67.56 to 76.55, while the mean of the score of control group improved from 67.26 to 73.25. The improvement of the experimental group is higher than the control group. It can be concluded that the students taught using 3D Virtual Reality video have higher writing achievement than those taught using 2D video.

Keywords: 2D video, 3D Virtual Reality video, writing skill.

1. INTRODUCTION

In learning English, there are four language skills that should be mastered namely; listening, speaking, reading, and writing. Listening and reading are the receptive skills in which the language users require to receive spoken and written language. On the other hand, speaking and writing are productive skills in which the language users require to produce language, both spoken and written.

As a productive skill, speaking and writing are basically different. While we speak, we use a variety of prosodic features such as pitch, loudness, speed, rhythm, pauses and so on that help us to get the feedback from listeners but this does not happen in case of writing where the context is created through the words alone and without the direct interaction between the writer and the reader[1]. Writing is an integral part of communication when the other person is not right there in front of us, listening to our words and looking at our gestures and facial expression[2]. In other words, writing is different from speaking in term of
communication context. Speaking is intended for face to face communication among the speaker and the listener directly, while writing is used by the writers to express and communicate their ideas to the readers who are actually separated by both time and space distances. Therefore, it requires clearer and more comprehensive message to avoid misinterpretation from the reader.

In general, writing is an act of transferring ideas into written form. Writing is the process of thinking to invent ideas, thinking about how to express into good writing, and arranging the ideas into statement and paragraph clearly[3]. Moreover, writing defines as a complex activity[4]. It becomes a complex activity because it relates to some basic knowledge like organization, vocabulary mastery, grammar, mechanics, and also involves the content. From those statements, it can be concluded that writing is a complex process of expressing ideas from the writers’ thought into written form by considering organization, vocabulary mastery, grammar, mechanics, and also the content to arrange the ideas into understandable statement and paragraph.

Regarding into its complexity, writing skill is often perceived as the most difficult skill to be mastered because it requires many aspects of language in its production such as organization, content, language use, mechanics and vocabulary. Moreover, some of students are not confident enough to write. They lose their enthusiasm. There are some reasons for students not to write, perhaps students have never written much in first language(s) or they do not have anything to say and cannot come up with ideas[5]. Therefore, the teacher should stimulate the student to make them come up with ideas and start their writing.

Video can be used as a trigger to help teachers in stimulating the students before writing. Video can give a strong effect on the mind and senses[6]. Moreover, by watching video, students having a chance to generate their ideas and get more inspiration for writing. Video today is often used for demonstration and evaluation, but we believe that a more productive approach is to use video to support teachers’ ability to notice and interpret classroom interactions[7]. However, video is a moving image which can display two-dimensional images only. Users cannot experience the exact conditions. This becomes the weak point of video, so video still cannot make the message or material to its full potential.

Another media that can be used by the teacher to stimulate the student before writing is 3D Virtual Reality video. Virtual reality or commonly called VR is a three-dimensional video technology that allows users to interact with existing environments in the virtual world that are simulated by a computer, so that users feel they are in that environment. Virtual Reality (VR) is a computer-based technology that combines special input and output devices so that users can interact deeply with virtual environments as if they were in the real world[8]. The goal of using 3D Virtual Reality video is to achieve a strong sense of being present in a virtual environment that seems very real[9]. The three-dimensional experiences are designed as supplement for teacher's traditional lesson plan, by allowing students to see objects situated in their real life[10]. By using 3D Virtual Reality video teachers can take their students anywhere around the world without leaving the classroom, thus give more memorable experience, so as to provide inspiration for writing. Additionally, it can provide an informal learning context which can support the learning gains acquired in classroom setting. Moreover, it presents both joyful and exciting course moments by simulating impossible and dangerous events in the classroom[11]. However, 3D Virtual Reality video might bring about a number of physical discomfort due to the use of Virtual Reality headset[12]. Moreover, when such students wear these headsets their vision and hearing could be restricted to only the virtual environment so
that managing the classroom teaching through virtual reality could be a problem. So, the teachers should apply appropriate teaching method which is suitable with the media.

2. METHOD

The researcher decided to use quasi-experimental research because it enables a researcher to identify causal relationships because it allows the researcher to observe, under controlled conditions, the effects of systematically changing one or more variables [13]. This research was conducted at the eleventh grade of SMA Batik 2 Surakarta from 22 August to 24 September 2019, in the academic year of 2019/2020. The two classes used as the sample were chosen randomly by the researcher from nine classes of eleventh grade in SMA Batik 2 Surakarta. The two classes were class XI IPA 3 which consists of 30 students as experimental group who were taught using Interactive Writing and XI IPA 4 which consist of 30 students as control group who were taught using Guided Writing.

In this research, the researcher conducted the try-out test in which the result was analyzed in terms of readability for the writing test instruction. It is tried out in one class that is not included in the research sample but at the same grade in the school. The researcher chose class XI IPA 1 which consists of 34 students to do the try-out test. It is necessary since there have been some cases in which students failed to do the test because they do not understand the given instruction.

Experimental and control groups were given pre-test on writing of Recount text. After that, experimental group was taught by using 3D Virtual Reality video and control group was taught by using 2D video as teaching media. The last, the experimental and control groups were given post-test on writing of Recount text. Post-test was conducted to compare the result of the two groups after they got different types of video as teaching media.

Writing tests, as the research instrument, were used by the researcher to measure the students’ writing achievement in order to collect the data. The data which were analyzed are pre-test and post-test scores of experimental group and control group. The data were compared using t-test formula to prove whether there is any significant difference between the two groups in writing achievement, and to find which media is more effective to teach writing.

3. RESULT AND DISCUSSION

The aim of the research is to find out: (1) whether there is any significant difference or not in writing achievement of the student taught using 3D Virtual Reality video and those taught using 2D video; and (2) whether which group has a better result in writing. The data description of each group is presented as follows:

### Score of Experimental Group

<table>
<thead>
<tr>
<th>Class Limits</th>
<th>Class Boundaries</th>
<th>Midpoint</th>
<th>Tally</th>
<th>Frequency</th>
<th>Percentage</th>
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</thead>
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<td>57 – 60</td>
<td>56.5 - 60.5</td>
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<td>III</td>
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<td>13.33</td>
</tr>
<tr>
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<td>60.5 - 64.5</td>
<td>62.5</td>
<td>III</td>
<td>3</td>
<td>10.00</td>
</tr>
<tr>
<td>65 – 68</td>
<td>64.5 - 68.5</td>
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<td>10</td>
<td>33.33</td>
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<td>69 – 72</td>
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<td>70.5</td>
<td>III</td>
<td>3</td>
<td>10.00</td>
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<tr>
<td>73 – 76</td>
<td>72.5 - 76.5</td>
<td>74.5</td>
<td>IIIII III</td>
<td>8</td>
<td>26.67</td>
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<tr>
<td>77 – 80</td>
<td>76.5 - 80.5</td>
<td>78.5</td>
<td>I</td>
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<td>3.33</td>
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Table 2: The frequency distribution of experimental group post-test scores

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<tr>
<th>Class Limits</th>
<th>Class Boundaries</th>
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<td>77 – 80</td>
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<td>89 – 92</td>
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<td>30</td>
<td>100</td>
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</tbody>
</table>

The highest score of pre-test of experimental group is 77 while the highest score of post-test of experimental group is 91, so the difference of pre-test and post-test highest scores of experimental group is 14. The lowest score of pre-test of experimental group is 53 while the lowest score of post-test of experimental group is 65, so the difference of pre-test and post-test lowest score of experimental group is 12. The mean score of pre-test of experimental group is 67.56 while the mean score of post-test of experimental group is 76.55, so the difference of pre-test and post-test mean scores of experimental group is 8.99.

Score of Control Group
Table 3: The frequency distribution of control group pre-test scores

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<td>62 - 65</td>
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<tr>
<td>70 - 73</td>
<td>69.5 - 73.5</td>
<td>71.5</td>
<td>IIII I</td>
<td>6</td>
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<tr>
<td>74 - 77</td>
<td>73.5 - 77.5</td>
<td>75.5</td>
<td>III</td>
<td>4</td>
<td>13.33</td>
</tr>
<tr>
<td>78 - 81</td>
<td>77.5 - 81.5</td>
<td>79.5</td>
<td>III</td>
<td>3</td>
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<tr>
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<td>30</td>
<td>100</td>
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Table 4: The frequency distribution of control group post-test scores

<table>
<thead>
<tr>
<th>Class Limits</th>
<th>Class Boundaries</th>
<th>Midpoint</th>
<th>Tally</th>
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<td>62 - 65</td>
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<td>66 - 69</td>
<td>65.5 - 69.5</td>
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<td>IIIIII</td>
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<td>16.67</td>
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<tr>
<td>70 - 73</td>
<td>69.5 - 73.5</td>
<td>71.5</td>
<td>IIIIII</td>
<td>8</td>
<td>26.67</td>
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</tbody>
</table>

| 74 - 77      | 73.5 - 77.5      | 75.5     | I      | 11        | 36.67      |
| 78 - 81      | 77.5 - 81.5      | 79.5     | II     | 2         | 6.67       |
| 82 - 85      | 81.5 - 85.5      | 83.5     | I      | 1         | 3.33       |
| 86 - 89      | 86.5 - 89.5      | 87.5     | I      | 1         | 3.33       |
| Total        |                  |          |        | 30        | 100        |

The highest score of pre-test of control group is 79 while the highest score of post-test of control group is 86, so the difference of pre-test and post-test highest score of control group is 7. The lowest score of pre-test of control group is 54 while the lowest score of post-test of control group is 62, so difference of pre-test and post-test lowest score of control group is 8. The mean score of pre-test of control group is 67.56 while the mean score of post-test of control group is 73.25, so the difference of pre-test and post-test mean scores of control group is 5.69.

**Normality and Homogeneity of Pre-test Experimental and Control Groups**

The normality test used in this research is Lilliefors testing at the level of significance of 0.05 (α = 0.05), while the homogeneity testing used Bartlet formula at the level of significance of 0.05 (α = 0.05). The computation results of the normality test of pre-test for experimental and control groups are both experimental group and control group are in normal distribution. In the data of experimental group, it can be seen that Lo is 0.043. It is then consulted with L table for n = 30 at the level of significance of 0.05 = 0.159. It can be concluded that the data of experimental group are in normal distribution because the value of Lo is lower than Lt (Lo < Lt). Meanwhile, the data of control group shows that Lo is 0.017. It is then consulted with L table for n = 30 at the level of significance of 0.05 = 0.159. It can be concluded that the data of control group are in normal distribution because the value of Lo is lower than Lt (Lo < Lt).

From the computation of homogeneity test of pre-test, it can be seen that $\chi^2 = 0.021$ is lower than $\chi^2 = 3.841$ or $\chi^2 < \chi^2$. It can be concluded that the data are homogeneous because $\chi^2$ is lower than $\chi^2$. 
Normality and Homogeneity of Post-test Experimental and Control Groups

From the computation of the normality test of post-test for experimental and control groups, it can be seen that the data of both experimental group and control group are in normal distribution. In the data of experimental group, it can be seen that $L_0$ is 0.011. It is then consulted with $L$ table for $n = 30$ at the level of significance of 0.05 = 0.159. It can be concluded that the data of experimental group are in normal distribution because the value of $L_0$ is lower than $L_t$ ($L_0 < L_t$). Meanwhile, the data of control group show that $L_0$ is 0.030. It is then consulted with $L$ table for $n = 30$ at the level of significance of 0.05 = 0.159. It can be concluded that the data of control group are in normal distribution because the value of $L_0$ is lower than $L_t$ ($L_0 < L_t$).

From the computation of homogeneity test of post-test, it can be seen that $\chi^2_o = 2.320$ is lower than $\chi^2_t = 3.841$ or $\chi^2_o < \chi^2_t$. It can be concluded that the data are homogeneous because $\chi^2_o$ is lower than $\chi^2_t$.

Hypothesis Testing

The researcher tested the null hypothesis ($H_o$) of the research that there is no significant difference in writing achievement between students taught using 3D Virtual Reality video and those taught using 2D video as teaching media. Statistically, the hypothesis can be formulated as $H_o = \mu_1 = \mu_2$.

The alternative hypothesis ($H_a$) of this research is that there is a significant difference in writing achievement between the taught using 3D Virtual Reality video and those taught using 2D video as teaching media. Statistically, the hypothesis can be formulated as $H_a = \mu_1 \neq \mu_2$.

It is known that if $t_o$ (t observation) is lower than $t(t)_{table}$, $H_0$ is accepted. On the contrary if $t_o$ (t observation) is higher than $t(t)_{table}$ or $t_o > t(t)_{table}$, $H_0$ is rejected.

The result of $t$ computation shows that $t_o$ (t observation) is 2.1028 while the $t(t)_{table}$ for the degree of freedom 58 and the level of significance $\alpha = 0.05$ is 2.0017 so, $t_o$ is higher than $t(t)_{table}$. It means that $H_0$ is rejected. Then it can be concluded that there is a significant difference in writing achievement between students taught using 3D Virtual Reality video and those taught using 2D video as teaching media.

The second hypothesis of this research is that the students taught using 3D Virtual Reality video have higher writing achievement than those taught using 2D video. In order to test the second hypothesis, the writer compares the gain between pre-tests and post-test of the two groups. The mean score of the experimental group improved from 67.56 to 76.55, while the mean of the score of control group improved from 67.26 to 73.25. The improvement of the experimental group is higher than the control group. It can be concluded that the students taught using 3D Virtual Reality video have higher writing achievement than those taught using 2D video.

The result of the research shows that there is a significant difference in writing achievement between the students whom taught using 3D Virtual Reality video and the students taught using 2D video. The use of 3D Virtual Reality attracted more attention from the students with its content. The students taught using 3D Virtual Reality video have higher writing achievement than those taught using 2D video. The students presented positive opinions towards the use of 3D Virtual Reality video in teaching class. The students thought that 3D Virtual Reality video was promising and motivating. A majority of the students found 3D Virtual Reality video enjoyable and effective as it could present a real-like learning environment and created a feeling of involvement. Especially, some features of VR technologies such as amusement, ease of use, user friendly interface and portability provided positive outcomes among learners. These findings confirmed previous related research which
especially emphasized the feeling of reality and involvement 3D Virtual Reality video provided [14] [15].

4. CONCLUSION
Based on the result of the research, the findings are as: (1) There is a significant difference in writing achievement between the students whom taught using 3D Virtual Reality video and the students taught using 2D video.; and (2) The students taught using 3D Virtual Reality video have higher writing achievement than those taught using 2D video.

REFERENCES
Industrial Revolution 4.0: Interactive Multimedia Use in Learning

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ABSTRACT

The revolution of industry 4.0 becomes a new challenge to prepare the students to have high computing technology ability. This demand changes the conventional learning method using more manual tools into the one using digital-based computing ware. Interactive multimedia is a type of media operated using handheld and mobile computing ware, android-based smartphone. Interactive multimedia can display information in text, image, audio, video, and animation formats. Information can be presented real time anytime and anywhere in real environment setting. Interactive multimedia potentially makes the learning process running effectively. In addition, interactive multimedia potentially improves students’ learning motivation and outcome and practices high-order thinking skills such as analytical, critical, and creative thinking skills. The use of interactive multimedia in the learning needs the synergy of technology ware availability, students’ preparedness, teachers’ preparedness, and school regulation, and stakeholders. The methods employed in this research were observation on learning activity and literature study referring to various relevant sources. Thus, android-based interactive multimedia is one of solutions to improve the quality of learning and to prepare the students for dealing with the competition in industrial revolution era 4.0.

Keywords: Industrial Revolution 4.0; Interactive Multimedia; Android; Biology

1. INTRODUCTION

Industrial Revolution 4.0 affects Indonesian people very considerably. Industrial Revolution gives the people who want to go forward and to develop a big opportunity due to the opened access to information and the emergence of various job opportunities never existing before. On the other hand, industrial revolution 4.0 becomes a threat to community with slow adaptability. Many jobs have begun to be replaced with robot and machine. Such condition is called disruptive era characterized with many uncertainties due to the effect of rapid technology change [1].

The first industrial revolution started with the invention of steam engine in 18th century. Historically, this revolution was noted successfully improving economy dramatically, in which Gross Domestic Product of states in the world increased six folds two centuries following the Industrial Revolution.
Marshall McLuhan [3] stated that this fourth generation of industrial revolution is characterized with supercomputer, smart robot, driverless vehicle, genetic editing, and neureotecnology development enabling human beings to optimize their cerebral function more. It is an era confirming the world as a global kampong (village).

One of facts realizing the globalization process is the development of communication technology such as internet, telephone, or global media. Tomlinson [4] viewed such development as deterritorialization that can be interpreted that we may no longer maintain space and time as merely ours. However, in globalization process, space and time have been everyone’s right in the world, so that the state’s borders become obscure due to globalization process. For that reason, it can be concluded that the use of media will increase continuously in 21st century and global media affects considerably the establishment of state identity or state development. In line with global media development, education is one of fields needing consideration.

Teacher should understand how technology presents learning material and synchronizes it with the enabling learning approach [5]. If theoretical knowledge teaching is equipped with practical exercise, the higher learning efficiency will be achieved. Therefore, school should consider various competences required to deal with industry era 4.0 [6].

Many school have applied varying preparation to deal with industry 4.0 but only very few have appropriate target corresponding to the need of industry 4.0 [7], while school should follow and adjust, thereby can produce competitive alumni [8], and it has been an imperative to the school to organize digital technology-based learning [9].

The presence of ICT, facilitates the education process, one of which is an ability of accessing electronic learning material. Schramm [10] suggested that learning media is a message-carrying technology that can be utilized for learning purpose. The learning media developing today largely pertains to the mobile communication technology and internet technology wares, thereby enabling the design and development of learning media in android-based multimedia format. The presence of cellular or android technology promises a sufficiently potential opportunity of developing new learning media, recalling the high level of ware ownership and the cheaper ware price and the more sophisticated feature.
2. METHOD

The research method employed in this research was literature study by studying many sources becoming the references, including books and journals related to Android-based interactive multimedia. Furthermore, the result of analysis would be used to identify the effectiveness of Android-based interactive multimedia, so that it can be a solution to improve the learning interest that in turn can improve the learning outcome of Biology subject in revolution era 4.0.

3. RESULT AND DISCUSSION

3.1. Industrial Revolution 4.0

There are at least 4 competencies needed in 21st century (thinking, working, life tool, and living) affecting the learning implemented [11], producing the 21st century’s learning closely related to the 21st century’s teaching as well. And the competency to be developed to deal with industry 4.0 should at least involve technical, transformation, and social competencies with learning paradigm focusing more on research and technology transfer than on training and learning, requiring the clear framework and procedure of collaboration thereby can accelerate the learning process.

Grzybowska and Lupica identified the competencies needed to deal with industry era 4.0 [12]: (1) creativity, (2) entrepreneurial thinking, (3) problem solving, (4) conflict resolution, (5) analytical ability, (6) researching ability, (7) efficiency-orientation. Aberšek and Flogie (2018) stated that education system, according to scenario 4.0, should develop: 1) Technical knowledge and skill to develop system cyber-physical, Internet of Things (IoT) connected to Internet of People (IoP) and Cloud Computing. 2) Digital literacy 4.0 meaning the competency to communicate with each other through Internet of Things (IoT) or / and Internet of People (IoP). 3) Skill for human beings to make appropriate decision and to solve urgent problem in short time. 4) Decentralized decision – asking people to work particularly in the case of exception, disorder, or contradictory objective, task, delegated to the higher level.

Meanwhile, UNESCO’s International Bureau of Education UNESCO [13] mentioned that to deal with the change in 21st century and industry era 4.0, education curriculum should develop at least the following competencies: (1) creativity, communication, critical thinking, problem solving, curiosity, metacognition; (2) digital, technology, and ICT skills; (3) basic, media, information, financial, scientific, and counting literacy, (4) cross-cultural skill, leadership, global consciousness; (5) initiative, self direction, persistence, responsibility, accountability, adaptability, and (6) knowledge on discipline, STEM mindset.

3.2. Biology Education in Revolution Era 4.0

The presence of industrial revolution 4.0 affects the cornerstone of innovation creation in education field. The rapid revolution pace in this era focusing on artificial intelligence gradually leads to the emergence of new learning models consistent with the future term, education 4.0 [14]. Many high educations not only teach theory related to certain disciplines, but also practice the students' ability of adapting and competing globally in dealing with industry 4.0 [9]. One of which is through industrial project-based active learning approach corresponding to the curriculum in study program [15].
Biology education in conventional learning era is still a teacher-oriented learning, brief debriefing session in the end of learning by giving homework, and dealing with final exam with the same problem pattern in each semester [16]. It is such learning system that makes nearly all students in biology field having same mindset and characteristic [16] [17]. Thus, educators in biology field are expected to develop biology education into the more effective one relevant to the demand of global need [16]. With the advance of technology, learning media and learning source keep innovating, thereby encouraging the students to learn independently and to solve the abstract problems using scientific approach [18] [19].

Students are expected to deal with the going-global, automated, virtualized, networked, and flexible work environment successfully requiring not merely cognitive knowledge but also non-linear thinking ability, social and cross-cultural skills, self-management, and self-competency [20]. Some real facts appearing in academic environment in daily life results in the complexity affecting such learning activities as: the students’ increasing diversity level, the presence of cellular ware and social media found easily, the development of learning programs; varying settings, formats, and technologies available (e.g. e-learning, blended learning, rolled class, peer teaching, and etc), the increasing demand for students’ learning ability, rapid development in various disciplines producing new knowledge continuously, and real time accessibility of information [20].

3.3. The Role of Multimedia to Deal with Revolution Era 4.0

Diverse global challenges due to industry current 4.0 lead to the increased need for human resources that can integrate scientific knowledge and its application [21]. It is important to improve the biology competency in the 21st century, and to improve competency in STEM (Science, Technology, Engineering, and Mathematics).

Concept of STEM education in modern world is a meaningful integration of various disciplines used to solve problems in real world [22]. Some aspects that can be developed through integrating scientific learning and its application are the capability of STEM education’s graduates involving skills (research, learning and inquiring; problem solving, technical skills and observation, experimenting, and presentation); ways of thinking (analytical, logical, critical thinking, systematic, structured, fact-based, rational; open-minded, innovative, creative, and lateral thinking/multiperspective); and knowledge (scientific method, science as process, STEM-integrated learning; knowledge, and STEM knowledge-based vocabulary) [23].

Those ability aspects are linear to the qualification of worker need in industrial era 4.0. Therefore, it is very important to develop the learning oriented not only to one discipline (disciplinary) but also transdisciplinary in nature, so that knowledge and skill acquired from various disciplines can be applied to real world problems and can improve the students’ learning experience.

Educational practitioners often recommend the teachers to use comprehensive media as needed and touching many senses in implementing the learning process. For that reason, the use of multimedia is a good alternative choice to provide impressive teaching and learning. Multimedia-based learning has many advantages over blackboard and chalk learning. Multimedia-based learning involves nearly all sensory elements. The use of multimedia can facilitate the students in learning, and can use time more effectively and efficiently. In addition, the learning using multimedia will improve students’ learning motivation, so that the higher the motivation, the more optimal is the achievement obtained. Interactive multimedia combines text, voice, image, audio and video to provide interactive application.
3.4. Discussion

Many constraints should be solved to enable the mobile technology to be used in the learning; teachers should change the pedagogy of biology learning, moreover when using technology aid; one of problems needing solution immediately is teachers’ varying perception on adopting smartphone technology often inhibiting the implementation of smartphone-based technology, while mobile technology will penetrates more deeply into the life (Swanson, 2018), even with the rapidly developing technology, teachers serving, among others, as director and guide in learning activity are irreplaceable, but adaptation is needed in order to be compatible to the technology used.

The 21st century’s learning requires the adjustment of curriculum with economic need, yielding the fourth education revolution (Education 4.0) constituting the education system supporting the students to make innovation from the knowledge yielded, enabling the students develop along with knowledge and competency in their lifetime, and to live within society, so that they can compete with others in both local and global environments, and can follow the change.

Biology teaching and learning using digital learning media need teachers’ participation in planning and realizing it, and more students feel its benefits. Interactive multimedia can develop students’ ability by multidisciplinary integration and high-quality innovation ability and deal with the sustainable development process in the future. Android-based interactive multimedia in biology learning developed and equipped with exercise system can be an alternative to the organization of education as it affects strongly the creation of skills needed in 21st century [27].

4. CONCLUSION

The use of Android-Based Interactive Multimedia is very relevant to be applied to the learning process. Android-Based Interactive Multimedia can clarify the material learnt interactively including text, image, video and audio, either online or offline, thereby improving the students’ learning interest, corresponding to the need of industrial era 4.0.

REFERENCES


Elastic Space in the Interior of Indonesia’s Traditional Settlement

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ABSTRACT

Elastic is an adjective that refers to something that can expand and shrink. This word expresses a dynamic and unrigid situation. In consideration of this definition, the phrase “elastic space” can be understood as a space that is expandable temporarily and can be shrunk after a period of time. People in traditional community in Indonesia, has known this nature of space since old times. This type of space is very distinct one to another and very much determined by the context of where the space is located. The case of Tengger and Osing traditional settlements are very interesting to be explored visually as well as their background process to form the elastic space. Both objects are located in the same climate but vary in understanding of character and visualizing of the elastic space. This paper will discuss the decisive elements that formed the character of space. The discussion is limited to the understanding of space containing function, shelter, humans, and their activity in understanding of Indonesia’s traditional settlement. This research is conducted in qualitative method with ethnographic and participation approach. Data mining was conducted by direct on field exploration and observation from elastic space found in Tengger and Osing community.

Keywords: elastic space, tengger, osing, nusantara

1. INTRODUCTION

1.1 Understanding the term “elastic space”

The word “elastic” is defined as an object that is able to resume its normal shape spontaneously after contraction, dilatation, or distortion. It is a state that allows a thing to expand and shrink to its initial size or form. Elasticity of a material or object is temporary as the object or material can be pushed to expand and be pulled back to its original position. The driving force to expand and the pull back to its original state is the main element and very important in determining the elasticity.

Elastic space is not a common term used to describe the nature of space, especially in the interior. This term surprisingly fit to be used to describe one character or nature of space that occurs in the traditional space of a community in the archipelago. Space in the interior understanding is defined as a physical rigid limitation to form a room [1]. As interior is part of space, it too has limitations and have certain functions and specific meaning to support human activity. Hereinafter this space limitation will be called as shelter. Interior is an area that sheltered by floor, walls, and ceiling [2]. This definition is based on contextual idea from four
seasoned area. Interior in archipelago has different view as it fits to contextual location. Tropical climate which has insignificant temperature difference suggest different approach for sheltering.

By this common space definition and its rigidity suggested by Pile, elastic space in the archipelago become interesting to be further researched as it offers the contrary. This paper will focus on the driving force to expand and to pull back to its original state found in traditional space of a community in the archipelago, in focus of traditional community in Tengger and Oising.

2. METHOD

This research was conducted in qualitative method with ethnography and participatory approach [3]. Ethnographic approach is a method to feel and experience the elasticity of space together with and in the society [4]. This approach is used in aim to get the spatial experience. This approach is essential to understand the elastic space in the interior of the research object. Spatial experience is best explored by being part of the community and to do daily activities together. This approach enables the researcher to directly interact with the community without distance and documenting the onsite data. Activities that are particularly emphasized are those directly related to ceremonial activities, which have high possibilities to create elastic space. Participatory approach is conducted to build a sense of togetherness and play a role in the process of space experience. Both techniques are conducted to explore the onsite data in objective to achieve accurate space experience.

Analytical process was conducted in triangulation method. Data gathered were classified by pairing and comparing them with personal experience and opinion from community figure or another source. The expected conclusion is a classified statement so that an optimal accuracy is achieved.

3. RESULT AND DISCUSSION

The theory that is developing at this time confirms that interior is an area that is sheltered by floor, walls, and ceiling [2]. Interior is also defined by Serres as a real container of limited human life experience [5][6]. Interior in archipelago has different views as it fits to contextual location. Tropical climate which has insignificant temperature difference suggest different approach for sheltering. Prijotomo [in 7], mentioned that the architecture of the archipelago is a shelter architecture. It is a space to mere shelter from the sun or from the rain. The main essence of architecture in the archipelago offers an unrigid interior in contrary of common western definition of space. Physical shelter is not an essential element to present a space in traditional interior. Physical shelter is nonrigid, can be created and perish at an uncertain time, even when the shelter is able to last for a very long period. On the other hand, nonphysical shelter is more essential to shape an interior because nonphysical element serves a very severe consequence. Nonphysical shelter such as personal and communal norm, each of these norms has severe sanctions physically, morally, and ethically. For example, violations of the norm can end in murder [8].

In traditional Javanese community, residential space is called omah, which can be broken down into words “om” and “mah”. Om has the meaning of sky or man. Mah owns the earth or woman. Both are united into omah that means uniting heaven and earth or male and female. So that in Javanese tradition, a house is a harmonisation of male and female [9]. The two cases below will discuss house/ residential space based on the omah thought.
3.1 The Tengger Space Structure

Cosmologically the spiritual structure of the people in Tengger is centered on the main pedanyangan, the Bromo Mountain [10]. Every village has their own pedayangan or village temple as the spiritual center of the community. Individually, the Tengger has sacred place in the house for ancestral places that have passed away. This sacred place located in one place and can be a small table or room. Especially for the village head, they have a special pedanyangan that specifically functions for the spiritual legality which is a place for the village danyang. This special pedanyangan contains symbols of the presence of spirits such as white cloth and others.

Picture 01. The macro spiritual structure of the Tengger people, centered on Bromo Mountain. Likewise, the orientation of the ritual that is carried out always leads to Mount Bromo.

So, in spiritual space structure, space hierarchy clearly start from individual, head of village, village temple, and Bromo Mountain. In addition to these places there are also special places such as springs, bridges, and some special places that they believe are special for ancestral spirits.

3.1.1. The Interior of The Tengger Community

The Tengger community's settlement spaces generally form a row of houses that line up and face the Bromo Mountain [11]. Although, nowadays many houses are no longer oriented parallel, but rather emphasize the orientation of the highway. The dwelling of each family consists of pedayoan, gedong, pawon, pedaringan, and pedanyangan.

Pedayoan is a living room that is used to receive guests from outside of the community or not a Tengger people. Pedayoan also serves as a place to conduct large ceremonies such as weddings and so on that involve many people and public event by nature.

Gedong is a bedroom for parents. It is a special room that always exist in a dwelling place in addition to other rooms.

Pedaringan is a special space to store staples for family food supplies such as rice, oil, and other food supplies. then the kitchen is part of the house which is a women's room and as a center for women's activities to prepare the family meals. Pedaringan is a special place, because pedaringan has a special spell for a large ceremony to conduct. Spiritual authority
rests with the village head's wife. The village head's wife is the owner of the spell for pedaringan. The pedaringan is a women's room. This mantra is passed down from generation to generation.

Pawon is the center of daily activities for women in Tengger. Every house has a pawon. The size of pawon is determined by the activity of the homeowner. Tengger community has a characteristic in their pawon that is the presence of more than one fireplace. The Tengger fireplace located in the pawon and the fireplace elsewhere. Pawon has several fireplaces consisting of main and additional fireplaces. The main fireplace is a fireplace specifically used for cooking rice. Special treatment occurs at this place, namely the presence of spells and offerings. Fireplaces in other places has main function as gegenen or temporary heater and function as well to become the table and laying offerings during the ceremony. Family ceremonies are also held at this place.

The entire ritual in the entire life of the Tengger community is led by a shaman. Each village has its own shaman as the highest spiritual leader. Likewise, for village ritual matters up to the individual, the role of the shaman is very important. Interior space can be understood as a multilevel space between individuals, villages, and Tengger in general (see picture 01, Individual Spiritual Orientation).

The interior of the residential space in Tengger has a special character, because the core space in the residence is a gedong. The space resembles the beginning and the center of life, the husband and wife room. The Tengger community housing always has access from the front, right, and left side. However, only two are active, the front and one from the side, while the other side is only used for special purposes.

![Picture 02. The elastic zones for men and women that can develop according to human activities.](image)

Theoretically the expansion of space can occur due to several things such as communal activities that require sufficient space. Rituals of marriage, death, and so on are examples that require the space to expand. The expansion of space happens very naturally like the flow of liquid or gas flowing anywhere that it allows to flow. Expansion of space occurs in an elastic way, meaning that after the ceremonial, the space will return to the initial position and state. The development of space with this elastic nature occurs as a result of a capacity demand due to a communal ceremonial.

The elasticity of space occurs with unlimited possibilities and limitless until the need for function is fulfilled. The direction of spatial development follows the access to dwellings that have been prepared in the planning. This access is not open every day, but in certain events the access is automatically opened to accommodate the human capacity. This incident occurred because of the rigid community building so that the expansion of space can only occur through access to the existing housing on the right and left of the residence.
3. An illustration of elastic space in the Tengger community. X is an area that is closed when not needed. The space will expand because of the urgency of space due to human needs and increased activity.

The elastic process is formed due to human capacity and activities to make available space. This can be seen as human activity increases while space does not move. This elasticity comes as a result of similarity in spiritual matters. Spatial development is done by making room expansion so that the initially small living room becomes larger. As well as in the pawon part. One room that do not experience expansion is gedong because gedong is not necessary to enlarge when the ritual occurs.

3.2 The Osing Space Structure

Osing community is a special community that has differences compared with other communities in the archipelago [12]. In spiritual structure, the Osing community is very much bound to ancestral power. Ancestors who are considered influential in the life of the Osing community in general are the great-grandfather of Cili. The spiritual center of the Osing community in Kemiren village is the *punden buyut cili*. This is seen in every ritual, both individually and communally. All rituals always begin in this place. Individual spiritual center in each family is in the house.

3.1.1. The Interior of The Osing Community

The space in the Osing community settlement is divided into 3 areas, namely bale, jrumyah, and pawon. Bale is an area that is used to accept men and outsiders. Access to this place is through the main door, while the other part of the house is a very private and has bed equipment with poles at the four ends and it is called *plonco pegawangan*. Jrumyah is space located in the middle of the Osing community settlement. This space is the most enclosed and sacred. This space is specifically inhabited by nuclear families, male and female. In this area there is a place of rice as a symbol of life that has been spelled specifically for its users. This place is always treated specially.
Picture 04. Osing type of house with the division of space consisting of male, neutral, and female rooms. The space of women and men is an elastic space according to human needs and activities.

In every special ritual, Jrumyah serve as the main place to perform the ritual. Marriage ceremonial is always beginning with presenting ancestors through rituals held in an open room. This activity was attended by men only, both Osing people and outsiders who are invited. Osing community traditional settlement has developed with levelings ranging from one, two, three and so on. What they have never left is to make offerings collectively for offerings to the ancestors.

Spatial expansion occurs by dismantling the surrounding walls. Space expanding by removing temporary spaces. Space divider system is not physical and not permanent. Such patterns can be traced through the structure system and the use of its construction. It means in every ceremonial that attended by a lot of people the space can expand easily to the right, left, and front. The kitchen also has the same function. This space belongs to women and only women have areas that correspond to certain boundaries.

The elasticity of the space forms a knock-down structural system so that the walls are not massive, the walls are very flexible. The size of the wall follows the modules that have been determined so that they do not obstruct a temporary change in the space itself. Lightweight material allows changes at any time to achieve changes in the shrinkage or extension. The elastic spaces are the space of men (bale) and women (pawon). Bale is urged to be elastic by the activities to receive guests, while the pawon is urged by cooking activities in large numbers. The elasticity of space can develop linearly due to the nature of space itself. In addition, the expansion of space is not limited by circumstances.

Picture 05. The process of elastic space can occur due to the encouragement of human interests and activities that require space to develop at a certain time and return to its original form.

4. CONCLUSION

Elastic space emphasizes the basic elements of space in humans and their activities. Two types of elastic space in traditional settlement of Tengger and Osing community covers the development of space through floating and shelter shrinkage. This process occurs as a result of a force that occurs caused by the space requirements. First model requires interior development system that is flexible with knock down system. Spatial development occurs by dismantling bamboo or wood walls, that will be returned to normal initial condition when the event has done. Second model, on the other hand, shows elastic space that occurs through preset access and exit. This access is prepared on the right and left side of the house, so that anytime needed, space expansion can be easily done through this access connection. Elastic space in the second model is an adaptation caused by different ambient temperature. The main factor that drives this elastic space to happen are humans and their activities which demand more user capacity than before.
ACKNOWLEDGEMENT

This paper is happened by the support of PDUPT according to contract No. 7/E/KPT/2019 dated on February 19th 2019 and 113/SP2H/LT/DRPM/2019 dated on March 11th, 2019 in the period of 2017-2019, Tengger’s high priest Tomo whom overseas Tengger community in Probolinggo, Lumajang, Malang, and Pasuruan as interviewees for made way for this research to happen, Ngadas village head, Sukapura Probolinggo, Mulyono villagers of Ngadisari and the owner of Ngadisari homestay, Sukapura Probolinggo, Muhaimin traditional leader of Osing community, Banyuwangi, Eko interviewee and owner of homestay for lots of information, Aekanu Haryono cultural practitioner of Banyuwangi.

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Integration of Environmental Issues in Electronic Module of Social Studies Learning in Junior High School

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ABSTRACT

Education related to environmental issues must be integrated into interactive learning media. One of them is on the electronic module. This challenge is in line with developments in the 21st century, which are interdependent between the environment, economy and technology. This should be a concern for all parties, especially the facts at school that show that social studies learning is not in accordance with the intended learning objectives of the social studies itself. This research is descriptive research. Data collection techniques in this research is to collect and synthesize previous research which will later be used as reference material for further research. This study aims to provide understanding in integrating environmental issues in electronic module social studies subjects in junior high school. The results showed that the integration of environmental issues in electronic module is important to be done and developed into a product that will help in achieving the objectives of social studies learning.

Keywords: Module, Environment, Environmental Issues, Social Studies, Junior High Schools

1. INTRODUCTION

Social studies is one of the subjects taught at school. Social studies consists of branches of social science disciplines such as geography, history, economics, sociology, anthropology, and so on. Social studies education, especially in the 2013 curriculum, has the aim to make students have competencies such as processing the capabilities they have about humans and their environment to be more meaningful; sensitive and responsive to various social problems in a rational and responsible manner; and have a tolerance for the environment [1]. The learning process in junior high school social studies, no emphasis on the theoretical aspects of scientific, but rather focuses on the practical terms of studying, analyzing, and reviewing symptoms and social problems [2]. Based on the objectives of social studies learning above, understanding the concept and development to practice attitudes, values, morals, and skills need to be emphasized.

The problem that occurs in junior high schools is that not all students have a positive perception of social studies learning. Social studies learning in schools tends to be textual by teaching concepts that are not applied in life. Thus, teachers’ creativity in teaching and learning process is very necessary in implementing meaningful social studies learning for students. Creativity can be in the form of media development. Media that fulfill the criteria for independent learning are modules. Module development in the industrial revolution era 4.0
pushed to integrate technology. Utilizing technology is one of the efforts to improve the quality of education [3].

Electronic module, can be used as an option in the development of instructional media. Electronic module must contain learning-centered material that guides, supports, motivates, interacts with students, is clear, easy to use, flexible, scientifically correct, up-to-date, clearly targeted, relevant to practice, provides opportunities for critical thinking and self-evaluation [4]. The choice of material on electronic module is generally a basic concept. In fact, social studies materials on electronic modules can be developed by examining environmental issues and global problems. The inclusion of environmental education into learning is considered a good step in overcoming environmental problems [5]. Integration of material in the form of environmental issues in electronic module can develop students’ sensitive attitudes and positive mentality towards social and environmental problems that occur in society. Thus, different dimensions such as the above must be included in learning activities to achieve social studies learning goals [6].

2. METHOD

The type of the research is descriptive research. An initial exploration phase was carried out to support product development at a later stage. Data collection technique in this study is to collect and synthesize previous researches. Synthesizing the findings of previous research is a good way to show evidences in creating a theoretical framework [7]. This study aims to determine the importance of the integration of environmental issues in the electronic module for social studies subject in junior high school in the city of Surakarta, Indonesia.

3. RESULT AND DISCUSSION

3.1. Implementation of Social Studies Learning in Junior High School

Social studies learning aims to train students to think critically and responsive in problem solving. But the facts that occur in current situation, the implementation of social studies learning in junior high schools have not been so apparent.

3.1.1. Social Studies Learning Concept

Social studies is one of the subjects taught at school. Social studies is often reduced from branches of social science disciplines such as geography, history, economics, sociology, anthropology, etc. used in education. The characteristic of social studies at junior high school level is that it is integrated with the aim that social studies lessons are more meaningful to students and the organization of material can be adapted to the environment, needs, and characteristics of students. Social studies learning aims to train students to think critically and be responsive in problem solving. Facts that occur in school, show that the embodiment of developed social values has not yet been seen in students’ daily lives [8]. Social studies learning still emphasizes aspects of teacher-centered knowledge so that information does not develop and only forms a memorizing culture. Social studies learning should be formulated based on reality and phenomena that embody the social sciences branch [9]. Thus, social studies learning can be a factor in determining a society that has attitudes, values and skills in problem solving and decision making [10].
3.1.2. Social Studies Learning Resources

Learning resources used in social studies subjects in junior high schools are still limited to textbooks. In fact, the scope of social studies material is very broad which includes (1) people, places and the environment; (2) time, sustainability and change; (3) social and cultural systems; and (4) economic behavior and welfare [11]. Complete learning resources should be obtained from experience in social studies lessons that should be good from the mass media, museums, environments, reference books, and so on. In this case, the main task of social studies teachers are to be able to present the experiences of students that allow the acquisition of educational achievements [12]. The teacher must be able to use media, materials, and teaching methods that are appropriate to the characteristics of students and student learning outcomes.

3.2. Electronic Module as learning media

Another fact in social studies learning that is often found in schools is the need for the development of instructional media [3] [13]. The teachers have difficulty to give visual examples to students. One of the learning media is a module. Module can be arranged systematically and are easily understood according to the age and level of students’ abilities. They can learn independently without depending on the teacher. The presence of computers and technology has brought revolution in teaching, one of which is the electronic module [14]. The presentation of electronic modules can be the smallest learning units in achieving specific learning with electronic formats so that animation, video, navigation can be included [15] [16]. The electronic module developed will make learning more interactive and attract students’ motivation to study social studies. Besides being more interactive, electronic modules do not require expensive costs and become a recommended open-source.

3.3. Environment as a source of learning

Environmental education has been taught through formal education. Countries such as Nigeria, Turkey and the US have included environmental education in their curriculum. Environmental education in various countries and study programs is proven to be one of the effective paradigms of 21st century learning. Approaches related to environmental studies begin in the local environment that emphasizes the geographical, physical, and scientific aspects of the environment [17]. Environmental education is carried out professionally with a comprehensive process to help students understand the environment and related problems. Environmental education focuses on developing a knowledge base and skills to create a broader learning context for students. Learning resources in the form of the environment are needed to be instilled early on with the hope that this knowledge will be the basis for students to behave positively towards the environment [18]. In addition, the use of the environment in learning at school can help students to develop a number of skills in themselves such as observing, taking notes, formulating questions, formulating hypotheses and so on. The content and learning process are taught through social studies lessons.

Various journals and papers related to environmental education as a source of learning at school reveal the existence of educational objectives that can be specified, namely to provide opportunities for students to recognize environmental problems both physical and social; develop understanding of the dimensions of the problem; know the causes, consequences and efforts to correct the problem. Thus, the goals of environmental education can provide knowledge, values and attitudes in student behavior patterns. In another journal it was stated
that the use of the environment in secondary schools could be innovated by creating three concepts namely multidisciplinary learning, community-based and project-based [19].

3.4. Integration of Environmental Issues in the Electronic Module of Social Studies Learning in Junior High School

Social studies learning has the main goal, which is to develop the potential in forming attitudes, values and norms that are appropriate in social life. This includes being sensitive to social and environmental problems by being positive. Social studies learning when applied in accordance with its purpose contains interesting material and contains a variety of scientific disciplines in providing solutions to human problems.

One of the efforts that can be done is to develop learning media especially in the current era of rapid technological development. The demand for electronic-based learning media is a supportive aspect in learning plans for the achievement of learning outcomes. The use of an electronic module has been developed because it combines technology and learning that can provide new experiences in students' knowledge [13]. Electronic module can be developed in a variety of lessons in schools one of which is social studies in junior high school.

Electronic module in social studies learning that are integrated with environmental issues can be used as innovative learning resources for students. Both become important factors in learning because they relate to learning experiences and the meaningfulness of student learning outcomes. Good learning is learning by providing material that is directly experienced by students or seen by students. Learning can be conveyed by instilling concepts and characteristics of the essential value of subjects.

Scientific journals related to this reveal that there are still vague applications of environmental issues in social studies education. In this case, the attitude of responsibility for the awareness of the importance of integrating environmental issues in social studies learning especially in instructional media in the form of electronic modules is very much needed. Moreover, matters relating to environmental education have come to the attention of citizens globally. The problem is related to global instability in the global climate such as cases of pollution, fires, accumulation of plastic waste, and so on. Environmental damage results from community behavior and community attitudes in managing their environment. In addition, the natural state, location and potential of the research location support the integration of environmental issues. For example, several cases were reported related to victims of natural disasters who did not think rationally and have fatal consequences [20].

Integrating environmental issues in electronic module covers a wide range of material ranging from knowledge of concepts and principles to behavior related to the results of human interaction with the environment and human activities [21]. Contextual issues like this are important to learn even more so they are made an emphasis on the 2013 curriculum. Other challenges in the development of the 21st century also require an understanding of the interdependence of the environment, economy and technology. Furthermore, each individual must have the necessary knowledge and scientific skills in managing resources effectively and efficiently [22] [23]. From the explanation above, social studies learning has an important role in addressing environmental problems by integrating physical and social environmental issues into an electronic module.

4. CONCLUSION

Integrating environmental issues in the electronic module social studies learning in junior high schools is an important thing to do. This situation is in line with the objectives of social studies learning as well as the demands on technological development in the 4.0 revolution.
An important implication of educational practice is that social studies teachers must be pioneers in addressing environmental issues, especially in terms of instability in global problems. Integrating environmental issues in the electronic module is expected to help achieve the objectives of social studies learning as it should.

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Implementation of Ergonomics on Children's Playroom Furniture in Rancamanyar Cluster-Bandung

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ABSTRACT

Playroom in a settlement is a form of service to the community local to support all activities related to daily life, especially for social activities, communication, interaction, recreation and education. Improving the quality of citizen services must be supported by appropriate facilities (well organized) expected to be able to provide a positive element in the whole community for local residents, especially in the Rancamanyar Cluster residential neighborhood. Arrangement of playroom facilities can be through good planning and design, so that facilities can function with maximum use to socialize, interact and play comfortably. There are two stages of this research method: planning and development the Rancamanyar cluster desperately needs playroom facilities with ergonomic furniture to fit the children's anthropometry. The playroom is expected to be able to materialize according to the needs of citizens, especially children, so that the playing space is able to increase solidarity, togetherness, kinship and security of citizens and the environment. This condition greatly affects the balance and level of service of citizens, especially children, both socially and individually. Ergonomic implementation of children's playroom furniture in Rancamanyar Cluster is a solution to resolve the above problems.

Keywords: ergonomics, children's playroom, furniture

1. INTRODUCTION

Housing and settlement is a form of environment that requires a variety of facilities both public and social facilities. Social facilities needed for residents are facilities in the form of furniture that can accommodate daily activities that are socializing, communication, interaction, recreation and education. Definition of the design brief and its objectives should enable the design team to establish the general proposition of a design. The proposition can be used to describe the general ideas and values that a design intends to present to, and be internalised by, the target audience [1].

True search is active and causes the intervention of movements which do not solely extend the interrupted action, whereas in the present behavior patterns either there is simple expectation, or else the search only continues the earlier act of accommodation [2]. Facilities and infrastructure as well as facilities Housing and settlements will affect the level of togetherness, health, personality and welfare of local residents, especially for children. Bodily/Kinesthetic Intelligence is the ability to use the body to express ideas feelings and to solve problems. Interpersonal Intelligence refers to the ability to understand another person’s feelings, motivations, and intentions; people with this intelligence work more effectively in teams and social settings [3]. Positive discovery of the relationship between child's level of motor skills and cognitive abilities would support the idea of early
childhood intervention by educators in the youngest age groups, where these interventions can be highly effective [4].

2. METHOD

The design/design process. Arrangement of playroom furniture in Rancamanyar settlement with amphitheater design and construction output. After surveying and extracting data, the design process is carried out by involving citizens in making corrections to the design output process that residents can use in self-help development.

Design Development. This design covers the various needs of residents in the Rancamanyar settlement, especially as an area of interaction and socialization for children. This park is dominated by green areas so that the design can hold rain water, reduce the impact of heat and also provide space for mothers/residents to beautify with plants.

3. RESULT AND DISCUSSION

The research stage reviews information such as the history of the design problem, end-user research and opinion-led interviews, and identifies potential obstacles [1]. Development of the design and arrangement of playroom furniture and application of public space standards for social facilities is carried out with due regard to the age of the user, because all citizens have the same right to be able to use public facilities in Rancamanyar housing. Actually the arrangement of this furniture is based on patterns and the flow of service activities (service activity) and circulation in public spaces.

The basis is programming identification, so the problems that arise are problems that cause citizens inconvenience based on the needs of both anthropometry and ergonomics of the space needed. Information is a basic element in programming. Facts and ideas, conditions and decisions, statistics and estimates—all these and many more constitute the information needs [6]. Considering the need for social service facilities related to the suitability between age and service activities in space, the problem is more focused on the problems of applying anthropometry standards and furniture ergonomics based on adjustments between the needs of the service flow with the zoning layout and blocking in the space in accordance with anthropometry standards and ergonomics, functions, flow of activities, and aesthetics.

The arrangement of playroom furniture for children especially in open spaces must pay attention to security, comfort and of course sustainability. Sustainability means the selection of materials that must be durable and weather resistant because they will be exposed to sunlight or rain all day. To develop furniture design and arrangement, the application of ergonomic standards for children is the main thing that becomes the design concept, it takes into account the age of the user, where in the Rancamanyar settlement the age of children varies greatly from toddlers to 15 years old. This is important because all citizens have the same right to be able to use this playground in Rancamanyar housing, so that comfort, togetherness, family and security can be created between residents and their environment. Based on the problems mentioned above, then some solutions that can be done are:

1) This playroom furniture arrangement solution is based on user, pattern and flow of activities, services (service activity) and circulation in the play area. Considering the importance of playroom facilities related to the suitability between age and service activities in space, the solution is more focused on solving the problems of applying anthropometry standards and ergonomics of furniture that are child friendly and environmentally friendly. This section also involves feedback and feedforward of information as well as covers the processing of data into information [6]. To accommodate these activities, a safe and comfortable playroom is needed. In this respect the present behavior patterns merely extend those of the second stage but reveal essential progress: the child no longer seeks the object only where he has recently seen it but hunts for it in a new place [2].
2) These playroom facilities must be able to accommodate the needs of children, such as recreational facilities, education and outreach. **Recreation**, means that this interested space is a fun place to play with children of their own age and with older and younger children of their age. Recreational facilities are provided in the form of traditional Sundanese games, sondah, so that children are familiar with traditional games. **Education**, means that this playroom is not just playing but is able to educate children through reading facilities, the amphitheater area as a shared learning space. Children are the valuable social capital and build the society future. Education in childhood, the time of the formation of personality and creation of different habits, establishes the future of the individual and the society [5]. **Socialization**, means that this playroom is able to create solidarity, togetherness, tolerance and knowing the outside world for children so they don't get bored playing inside the house.

![Figure 1. lay out playground](source: Personal Documentation)

We have as an overall objective, the creation of more suitable furniture for children, leading to extended product life cycles and contributing to sustainable development. Namely, through the design of a chair which can follow child's growth from 6 months up to 7 years old and guarantees physical and visual comfort, without being overpriced nor “disposable”. [9]. This area is designed in such a way that the development process can be carried out in stages with community self-help funds as well. The design is divided into several main parts that can be built in stages, namely:

**Amphitheater Area**
This area can be used by children to sit and relax and play which can practice basic motor movements. Children can go up and down, walk or sit on it. The shape resembles the letter L, so that children can watch or adults to sit while watching their children who are playing. This area is equipped with toys and trash facilities that are designed to be more interactive with residents / children by adding a basketball board.
In addition to these areas, there are compact game tools that not only function as entertainment games, but are also equipped with educational facilities. These behavior patterns are important; their accumulation and systematization will gradually bring with them belief in the permanence of the external world. But they are not in themselves alone enough to constitute object concept. They imply simply that the child considers as permanent everything which is useful to his action in a particular situation under consideration [2].

**Swing game area**
At the other end, the open space is equipped with a swing game, with vegetation and a sitting area for parents who accompany their children. Overall, the garden design is designed with the use of various materials that can also be used to educate children more familiar with their environment.
**Implementation Phase**

Amphitheater area is very much needed because there are many activities that residents can do in this area, especially children, such as gathering, reading, eating together, and other games. Implementation is the end of the design process and involves physically putting into effect many of the design decisions previously taken, such as those regarding format, scale, media and use of materials [1].

Following is the construction process for the construction of the Amphitheater Area:

When it comes to designing a product, human factors and ergonomic studies frequently focus on function and utility issues. Besides anthropometric data, physiological research and all the functional aspects of human activity, to search what kind of features can make a bigger emotional attachment to a certain object is an important step for an optimized design project (Jordan, 1998). Leading an investigation aimed to design children's domestic furniture, focusing in the child's well-being and the surrounding environment, it seemed necessary to explore issues related with the child's emotional and sensitive satisfaction when using a product [7].
4. CONCLUSION

Playroom facilities in this settlement, can function as a playground, gather, study, and socialize all children and adults in the Rancamanyar cluster. This facility can accommodate the needs of residents of Rancamanyar settlement for interaction facilities, gathering points, including routine activities such as when August events, Post Yandu activities and weekend activities. The response obtained from presentations to residents, they are interested in using this playroom facilities for various future residents' activities especially children. In the next stage, residents expect control and supervision assistance at the development and realization stages. As for the residents' request to continue with similar programs for other public facilities. Assistance from academics through the abdimas program was felt to be very helpful and could be continued to co-exist with the results of community self-help.

REFERENCES


Hegemonic Masculinity of Mamak (Uncle) to Kemenakan (Nephew) In Novel by Wisran Hadi and A. R. Rizal

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ABSTRACT
Matrilineal kinship in Minangkabau does not absolutely give power to women. It turns out that men still get a chance to carry out hegemony to women. Based on these problems, this study aims to examine the patterns of hegemonic masculinity manifested in the relationship between mamak (uncle) and kemenakan (niece) of women in two Indonesian novels, Orang-orang Blanti by Wisran Hadi and Perempuan Batih by A.R Rizal. This study applies descriptive qualitative methods and discussion of research problems with content analysis techniques. Analysis and interpretation of research problems are carried out with data reduction, data display, and conclusion drawing. The results showed that the hegemony of mamak's masculinity towards kemenakan (nephew) manifested in two patterns, a) intellectual and moral leadership; and b) domination (violence). Two patterns of hegemony of masculinity are carried out by male figures over female figures to exercise control in terms of regulating family inheritance rights, unilaterally regulating marriages, and regulating work areas for women. The results of this study have implications for the regulation of gender mainstreaming for women in the Minangkabau matrilineal social and cultural system.

Keywords: hegemony masculinity, mamak, Minangkabau, nephew

1. INTRODUCTION
Men in the Minangkabau tribe have two roles according to the provisions of matrilineal customary law[1]; [2];[3]. As long as these roles are carried out, Minangkabau men are confronted with conflicts of interest because their people practice a matrilineal culture. To maintain their existence in this dualism of roles, Minangkabau men create masculine politics in the form of cultural control[4]; [5]and demands for feminine gender compliance. In the modern era, the role of dualism has an impact on the change in the pattern of mamak leadership on nephews[6]. Changes in leadership patterns include patterns of decision making by mamak (uncle) related to inheritance rights, moral control, and mamak policies in the rules of his nephew's marriage [7]. The norms set by mamak (uncle) in the supervision of her kemenakan (nephew) have also changed to reproducible value standards to maintain their good name in society. This method reflects the hegemony of the masculine class, gender hierarchy, and the subordination of women that is prevalent in patriarchal culture [8].

Basically, leadership practices that resemble hegemony of masculinity are not in accordance with the matrilineal system in Minangkabau. Hegemony was born in a society
based on Marxist ideology, practiced in the country's political leadership, and raised the issue of social class differences [9];[10]. In addition, hegemony of masculinity sees the problem of patriarchal culture which creates a dominant masculine gender class system over subordinate feminine gender [11]; [12];[13]. In contrast to this concept, matrilineal in Minangkabau prioritizes the role of women as bundo kanduang (mother in power)[14], recipients of family heirs, successors to lineage [15];[16] and educators of children in the household.

The problem of masculine hegemony in the culture of the Minangkabau community does not only occur in real life. In modern Indonesian literary works the local color of Minangkabau can also be found its reflection, such as in the novel Orang-Orang Blanti by Wisran Hadi and Perempuan Batih by A.R. Rizal. The author is portrayed through the theme of the story, character conflicts, social and cultural settings, and character characters. Through the elements of the story, it can be seen that the change in the Minangkabau people's perspective on the application of cultural values and the masculine roles of mamak in the modern era has opened space for hegemonic masculinity practices[17]; [18]. Judging from the innovation and novelty of research, this research has reflected that. The tendency of previous research always highlighted the issue of hegemonic masculinity in novels set in patrilineal culture, while this study investigated the same case in novels set in matrilineal culture in Minangkabau. Therefore, research on hegemonic masculinity of mamak leadership on nephews in matrilineal society is seen as important with the following rationale, a) the existence of several Minangkabau matrilineal cultural values that remain dominated by masculine ideas; b) the power of masculine ideas in Minangkabau matrilineal culture has an impact on social practices that support the hegemony of masculinity.

2. METHOD

This article is the result of qualitative research using a content analysis approach [19]; [20]. Research data sources are novels from Indonesian writers, namely Orang-Orang Blanti by Wisran Hadi and Perempuan Batih by A.R. Rizal. The research data are words, phrases, sentences, and dialogues in the Orang-Orang Blanti and Perempuan Batih novels that inflame the hegemony of mamak masculinity to nephews. Research data were collected in stages a) of reading; and b) recording. The stage of recording data or unitizing is done by marking each data unit of texts in the novel, according to the research problem. The next stage is the recording of data into classification units, with a model analysis of hegemony patterns by Gramsci[21] and the scope of hegemony of masculinity[22]. Analysis and interpretation of research problems follows the stages proposed by [23]; [24]. The stages include data reduction, data display, and conclusion drawing or verification. The stages of analysis and interpretation are then applied to the interpretation of research problems by applying Gramsci and Messersmidt hegemony studies. The results of the analysis of hegemonic masculinity patterns in the novel by Wisran Hadi and A.R. Rizal was further linked to the issue of hegemonic masculinity in the context of the Minangkabau community and people in various other countries.

3. RESULTS AND DISCUSSION

Based on the findings of research data in the novel Orang Orang Blanti by Wisran finished and Perempuan Batih by A.R. Rizal, there are two forms of masculinity hegemony
carried out by *mamak* (uncle), namely a) hegemony of masculinity with intellectual and moral leadership patterns; and b) hegemony of masculinity with dominance leadership patterns.

### 3.1 Hegemony of Mamak (Uncle) Masculinity to Kemenakan (Nephew) with Intellectual and Moral Leadership Patterns

The mamak's masculinity hegemonic practices towards nephews with intellectual and moral leadership patterns are depicted in *Perempuan Batih*'s novel by A.R. Rizal, which is a gender relation between a *mamak* (uncle) figure named Zainun and a female character named Gadis who plays a *kemenakan* (nephew). Gender relations formed between creating Zainun and Gadis are hierarchical, where Zainun is a superior figure and Gadis are subordinate. Zainun always demanded that Gadis follow the consensus he offered as a form of moral teaching which he considered most appropriate. Hegemonic masculinity created by Zainun proceeded through consensus related to the prohibition of working in public spaces, giving inheritance to Gadis, as well as unilaterally matching Gadis.

"Jadi perempuan pasar kau sekarang." Zainun berkunjung lagi. Laki-laki itu hanya bisa bermohon nama baiknya dijaga. "Kau kan bisa menunggu saja orang-orang yang datang membeli hasil ladangmu. Tak usah susah-susah. Itu baik pula untuk anak-anakmu." ("So you market woman now." Zainun visited again. The man can only beg for his good name to be protected. "You can just wait for the people who come to buy your produce. Do not bother. It is also good for your children.") (Rizal, 2018: 52-53).

Zainun banned Gadis being a vegetable seller outside the home. According to Zainun, selling vegetables in the public market is an inappropriate job for Minangkabau women. The reason, the work will damage the image of a *mamak* (uncle). Zainun emphasized his *kemenakan* (nephew) so as not to damage his image as a *mamak* (uncle). The way that can be taken to maintain the good name is to control all the actions and work of Gadis. Although Zainun was unable to carry out his full responsibilities to help the economic difficulties of his *kemenakan* (nephew), Zainun wanted Gadis to obey all his orders. Zainun very easily subjected the girl to follow his orders, because his *kemenakan* (nephew) had no strength to fight. Gadis also did not dare to put up a fight because she knew that Zainun was her mother's sibling.

### 3.2 Hegemony of Masculinity Mamak (Uncle) to Kemenakan (Nephew) with a Pattern of Domination

The pattern of hegemony of masculinity with dominance can be found in the relationship between Datuk Tuo as a *mamak* (uncle) and Bu Yuk as *kemenakan* (nephew) in Wisran Hadi's *Orang-Orang Blanti* novel. Gender relations formed between *mamak* (uncle) and *kemenakan* (nephew) reflect acts of oppressing and subordinating women. Datuk Tuo's domination Bu Yuk was taking the family's inheritance rights from Bu Yuk, and rejecting women's voting rights.

"Tidak ada kata yang dapat dikatakannya. Betapa hebat pertengkaran antara nenek dengan adik laki-lakinya sendiri Datuk Tuo, untuk merebut semua tanah pusaka. Nenek mengalah menghindari perpecahan. Menerima saja apa yang diputuskan. Tanah pusaka harus dibagi. Orang Pulau yang bekerja pun dibagi. ... (There are no words to say. What a great quarrel between grandmother and her own younger brother Datuk Tuo, to seize all the inheritance land. Grandma relented avoiding division. Just accept what is decided. The inheritance must be divided. Island people who work are divided).

Datuk Tuo's leadership pattern turned into a hegemony of dominance masculinity due to two things. First, his failure to achieve the ideal masculinity superiority of *mamak*'s role by
means of intellectual and moral leadership. The reason is Datuk Tuo is not from among educated men. Therefore he did not have a moral and scientific discourse strategy to influence his sister in seizing inheritance. Secondly, Datuk Tuo still holds to the traditional principles of masculinity that prioritize strength and violence in achieving the ideal goals. Therefore Datuk Tuo chose violent methods in realizing his goals.

3.3 Hegemonic Masculinity in the Minangkabau Culture and Other Culture

The results of the analysis of the hegemonic masculinity described in the novel *Perempuan Batih* and *Orang-orang Blanti* are closely related to the context of society in various regions and countries. Related to dominating male leadership patterns can be compared to research conducted by Tanner. Minangkabau female marriages arranged by *mamak* (uncle) or brothers, have been found in Minangkabau society since the early 20th century. Tanner in a study entitled *The Nuclear Family In Minangkabau Matriliney: The Mirror of Disputes*[25], taking research sites in several Minangkabau regions has revealed very surprising results. Tanner has found patterns used by traditional Minangkabau families in marrying off their daughters. If there is a daughter who has entered the age of 20 years and is not married, if she does not have a mother, then her oldest brother will agree with his mother to find a future husband for the daughter. After finding a prospective husband who is deemed worthy, both in social status, and economic status, an event will be held.

Tanner stated, in some cases, the chosen prospective husband already had a wife, but that was not considered a problem. Without asking permission from the daughter to be married, the marriage process for the male family is carried out. The girl to be married usually will not refuse, because such marriages have become a tradition. In addition, Tanner also found a Minangkabau daughter's marriage at a very young age range. The case of young marriage occurred in women from Minangkabau families who lived in rural areas and did not take formal education.Tanner also stated that it is not uncommon for established economic status to cause the Minangkabau men to carry out polygamy. The phenomenon discovered by Tanner can indirectly be seen as the forerunner of masculine hegemony patterns towards femin in the Minangkabau matrilineal society. Tanner's findings in the study showed a traditional Minangkabau family view similar to the mamak leadership patterns that researchers found in *Perempuan Batih'*s by A.R. Rizal.Other researchers, namely [26] ; [7]have also discovered the problem of social change that has an impact on masculine domination actions on women's lives in Minangkabau. In his findings, Evers stated the beginning of the 20th century, in Minangkabau there had been a social change that changed the patterns of *mamak* (uncle) leadership to *kemenakan* (nephew). The relationship between *mamak* and *kemenakan* began to drift apart because the pattern of life of the Minangkabau community had changed from a batih family to a nuclear family consisting of only fathers, mothers, and children. The facts found by Evers are closely related to the findings of Mutolib's research. Mutolib stated that the change in the pattern of *mamak* (uncle) leadership in various Minangkabau areas resulted in the emergence of cases of gender injustice and the struggle for women's rights by men.

Although different cultures, it turns out the hegemony of masculinity that occurs in Minangkabau society is a picture of the same thing in patriarchal society in European countries. Men use intellectual and moral abilities and the dominance of violence to dominate or destroy women's power. As illustrated in *The Rainbow's* by D.H Lawrence, which is set in the patriarchal culture in Poland [27]. The oppression carried out by Polish men (Tom) against women (Lidya) aims to strengthen their masculine status as head of the household. To achieve this position, Tom realizes by removing the public rights of women. In contrast, in
Victorian society, in England, hegemony of masculinity was not only aimed at women, but also at fellow men. Upper-class men, represented by Thomas Hardy in the novel *Under The Greenwood Tree*, oppressed and subordinated men with lower economic and social status, as well as an attempt to control the body of the woman they liked [28]. Comparison of research results in various countries and various cultures has proven that the hegemony of masculinity does not only take place in one culture, but in many cultures and conditions of society. Associated with the case of hegemony of masculinity in the leadership of *mamak* (uncle) against *kemenakan* (nephew) in the novel *Orang Orang Blanti* by Wisran Hadi and *Perempuan Batih* by A.R. Rizal, power, power, social and economic status are also tools for superior men to subordinate women. Comparison of research results in various countries and various cultures has proven that the hegemony of masculinity does not only take place in one culture, but in many cultures and conditions of society. Associated with the case of hegemony of masculinity in the leadership of *mamak* (uncle) against *kemenakan* (nephew) in the novel *Orang-Orang Blanti* by Wisran Hadi and *Perempuan Batih* by A.R. Rizal, power, power, social and economic status are also tools for superior men to subordinate women.

4. CONCLUSION

Matrilineal culture is not immortal that can guarantee the achievement of an ideal life for women. Customary provisions and practices in society are still open to space for masculine gender subordinating women. From the case of the relationship between *mamak* (uncle) and *kemenakan* (nephew) in *Perempuan Batih* by A.R. Rizal and *Orang-orang Blanti* by Wisran Hadi, have revealed the fact that the hegemony of masculinity can occur from the pattern of *mamak* (uncle) leadership towards *kemenakan* (nephew). That hegemonic masculinity can be achieved through intellectual and moral leadership and domination. This achievement can be done through a series of *mamak* cultural masculine controls in terms of family inheritance, marriage, and the regulation of work areas for nephews. This researcher's findings certainly become a new knowledge that can be implicated as a study material by stakeholders in the Minangkabau community. The formulation of policies on gender mainstreaming in the public sphere, especially in Minangkabau, can review the findings of this study, as a reference for formulating new policies that are more friendly to the struggle to eliminate all forms of hegemony by masculine gender.

REFERENCES


Angklung Biomimicry Exploration

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ABSTRACT

Nature friendly myths and traditional culture in some parts of Indonesia uses local wisdom for its agricultural activities. Ritual of Angklung (idiophone instrument made of bamboo tubes attached to a frame) playing was used during seeding, maintaining and harvesting of rice plant in order to receive spiritual blessing from Dewi Sri (goddess of fertility). There are patterns and strategies of traditional Angklung in repelling pest and fertilization of rice fields. Hollow sections in bamboo tubes act as resonant chambers that produce frequencies which animals and plants respond. Altering the design of the diameter and length of the resonant chambers produces different frequencies. The main aim of this exploration is to design a modular Angklung that the frequencies of the prototypes can be compared to animal and plant response in rice fields. With modular System, the tubes can be changed and adjusted with precise and repeated experiments. The method used is Additive Manufacturing / 3D printing. It is used not to change but to enhance the local wisdom tradition in explorative design of sustainable product. With this method, characteristics of traditional Angklung design can be maintained while transforming the material and design. The implication is by using natural method to repel pest and enhance growth of plants, we can reduce using chemicals that have harmful impacts on nature, including humans themselves. The main emphasis is sustainability.

Keywords: Additive Manufacturing, Angklung, Biomimicry, Exploration, Sustainability

1. INTRODUCTION

Local wisdoms are used widely as traditional culture in Indonesia. With approach to respect nature, specifically in agriculture routine, there are rituals of blessings and worship. Dewi Sri (Nyai Sri Pohaci) is mythically known as the fertility goddess. Her presence is appreciated by conducting ceremonies with sound of rattling bamboo tubes, currently known as Angklung. These artefacts have long agricultural history before transforming into an idiophone musical instrument. Biomimicry approach [1] can be used for examining Angklung sound, used as pattern that the animal responds to certain frequencies of vibrations, and the function is to repel pest or enhance the growth of the plant. These sound spectrums produced by rattling resonant bamboo tubes can be measured scientifically.
Myth and folklore about Angklung have existed since the 7th century. Angklung is originated and has existed before the first Hindu kingdom in West Java [2]. One of the oldest Angklungs (believed to be more than 600 years old) can be found in Bungko village, Cirebon, West Java and was used as missionary endeavor of Islam religion. Later, Angklung was spread to other places in Indonesia, such South Sumatra, Kalimantan, Lampung, Central and East Java.

Since 2010, Angklung is recognized by UNESCO as Indonesia’s Intangible Cultural Heritage of Humanity in form of a musical instrument [3] but the potential of Angklung’s agricultural function has not yet explored. Traditional method of Angklung playing has many advantages in repelling pests compared to the use of toxic pesticides. Designer and researcher have the responsibility to explore, enhance, expose and promote the Angklung [4].

Angklung is also listed in dictionary of the Sunda language of Java [5] and the activities involved angklung playing in west java are captured in some photographs, including the artefact (figure 1) and harvest festival in honor of rice goddess (figure 2). Before it was known as an idiophone musical instrument, Angklung has agricultural and spiritual meanings. There are two possible functions of angklung vibration in agricultural environment, as pest repellent (animal response) and as plant growth enhancer (plant response).

Ultrasound frequency, mostly beyond what human ear can detect, actively used in animal world. Sensitive responses of those sound by animal, connected to survival, reproduction and identification activities. Leaf Cricket (Copiphora Gorgonensis) can track source’s position accurately by using acoustic trachea chamber at sides of their chest, slowing down soundwave movement into the eardrum beneath their knees. By comparing the sound waves delay, crickets can identify the exact distance and position of the source. Frequencies for rice plant pests are 3-5 kHz (birds) and 38-44 kHz (fleas).

Plant responses has been investigated and documented since the 20th century by one of the pioneers, Jagadis Chunder Bose. He studied the behaviour of plants in response to mechanical, temperature, chemical, vibrations, and other stimulus [6]. In recent years, plant acoustic frequency technology (PAFT) have been applied and studied. It is a system to stimulate the opening of stomata by sound waves, and simultaneously apply liquid nutrients into the leafs. It has been found that different frequencies with levels of sound pressure, source distance and exposure periods influence the growth rate of plants. Sound waves within certain experiment parameters significantly increase yield of vegetables up to 37.1% (cucumber), strengthen plant’s
immune system and reduce blight of rice by 50% [7]. Use of square waves instead of sinus was also performed in other experiment with increase in height, leaf area, stomatal opening, chlorophyll contents and weight of Mustard Pakcoy plant [8]. Other experiments involve playing music instead of fixed sound wave frequencies and observed plant growth irrespective of the music genre [9].

Angklung was traditionally played during the planting and harvesting of the rice plant, and the effects of the sound waves during different growth stages have also been studied. Germination index, stem height, root system activity of paddy rice seeds were significantly increased at sound frequency of 0.4 kHz and SPL of 106 dB. Conversely, the sound waves inhibits the growth of paddy rice seeds when it exceeded 4 kHz or 111dB [10].

2. METHOD

The basis of this project is experimentation with emphasis of traditional artefact derived from nature and agricultural use, inspired by local wisdom and sustainable approach. Physical properties of Angklung Gubrag, which is still preserved as a ceremonial tool to enhance fertility of the rice plant, need to be confirmed by scientific measures. The spectrum waves of the sound produced can be compared to the spectrum that animal can respond, in this case ultrasound. It is very time consuming and not feasible to make prototypes of testing samples with traditional methods, as it requires special skills of Angklung maker. In addition, the most suitable materials used are also hard to find (black bamboo) and too precious to be used as disposable testing equipment. Rapid prototyping is applied form the beginning of the process to the end, with sustainability, usability, ergonomic, modularity and precision aspects for a functional product.

With the Additive manufacturing method, it is possible to produce prototypes with void chambers both in structure and body. Instead of making holes from solid parts with mechanical process that use a lot of energy, time and also produce waste material, the holes and hollow sections can be made precisely from the beginning of the production process. Use of 3D design reduces the effort and time in making modular Angklung prototypes for experiment purposes compared to original bamboo tubes.

Hot bed temperature is between 45-55 C and Hot end nozzle is between 190-210 C, and after cooling down the parts can be removed from the base and on to the next process: assembly. There is no post processing needed after printing the parts. Normal printing time for part A (Frame) and B (Base) is about 2 hours. The resonant tubes take longer, about 3 and 5 hours each. Compared to original bamboo, the manufacturing time is much quicker and suits the requirement for experimentation purposes.

3. RESULT AND DISCUSSION

From the ground up, the creation process of the modular Angklung is based from 3D design. With digital modeling and manufacturing, form dimensions can be produced with precision, repeatedly. With just one base and main frame, samples of different tubes thickness, length and material density can be mounted. With 3D printing software, the infill is set in 20% minimum to maximum of 100%. The void and cavities of natural bamboo is thicker at the outside, can be replicated (although not exactly the same) in the 3D printed sample.

As designed, the samples are able to be printed without support materials. This method helps reduce time, material and failure risks during printing process and the removal of the excess materials. The less infill, more efficient material used and quicker printing process time needed [11]. The infill can be set in geometrical form, and for this sample, honeycomb is selected for
efficiency. Biomimicry method in taxonomy is used for finding the most efficient form, and we can learn from nature, in this case, bees that use hexagonal pattern for strength ratio versus weight and material use.

Morphologically the modular Angklung prototype is based on form follows function. The Struss section of the middle frame is conventional efficient design and similar to how nature creates form [12]. Just like a grebe bird with long neck and short tail, the middle part is counterbalanced crane and tower.

![Fig 3. Circle of Angklung 3D design aspects. (Source: Joyodiharjo, B.J., 2019)](image)

Ergonomically, the product has to conform to basic safety and usability during operation. As ambidextrous instrument, this Angklung has two physical handles. The upper handle is an open 24mm ring that can be used with just left thumb or both thumb and index finger, as a pivot point for Angklung movement. Lower handle is used to move the Angklung in horizontal rocking direction to make the rattling sound, hence the location of the 18mm hole with smooth taper can be comfortably pinched with right hand. The locations of those two handles can be further optimized to make the most efficient rattling sound that caused by the impacts of the tubes into the base.

PLA (Polylactic Acid) is one of biopolymers used as filament material in FDM printing process. As bioplastic, PLA is biodegradable and more environmentally friendly compared to ABS, Nylon etc. The lower melting point of 180O Celsius also helps with energy usage during long printing process. PLA is available in many colors, and also so many producers, some even mixed real wood with PLA and some are recycled. Further development of additive materials for 3D printing is possible with other more biodegradable biopolymers produced by living organism with lower melting temperature.

The leverage ratio of the handles versus the distance between the tubes to the base can be calculated and designed. Modular concept also resulted that the leverage ratio can be changed with just modifying the base or the frame, without need to change the tubes. This concept helps with efficient use of materials and also the variable requirements during experiments. Other ergonomic considerations are during assembly and maintenance. The product can be disassembled with just two M3 bolts, replace the tubes with very simple steps and physical
upper mount that locks in place. There is triangular form of male and female joints that can be disengaged just by simply rotate the resonant tubes.

Modularity is one of main constraints in this design. As one of experimentation tools in research dissertation, the resonant tubes have to be created, tuned, changed quickly and easily without changing other parameters. With 3D printing, the variations of the tubes can be precisely fabricated with different thickness, length, proportion and material. Modularity is built-in the design as a main feature. With just 2 bolts, the product can be disassembled, tubes can be changed, and put back together easily.

The assembly of the modular Angklung can be performed with hand and 1 tool: 2 mm hex screwdriver. It is also possible to use Philips bolts and driver, but in this design the hex is selected due to stainless steel material which is more durable and rust-free. To prevent stripping of the treads at the main frame, the bolts should not be over-tightened during assembly. With correct torque, the 3D Angklung can be disassembled many times, and designed with long treads area to improve the durability.

The design of this modular Angklung uses zero support material. All the parts can be printed cleanly without any support and resulted in more efficient energy, material and time used to print. This concept is in harmony of the sustainability aspect of the biomimicry methodology.

<table>
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<tr>
<th>Table 1. Specification of Product Samples</th>
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<tr>
<td>Sample</td>
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<tr>
<td>Material</td>
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<tr>
<td>d1 (mm)</td>
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<tr>
<td>d2 (mm)</td>
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<td>t1 (mm)</td>
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<td>t2 (mm)</td>
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<th>Table 2. Fast Fourier Transform Plot Results</th>
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<tr>
<td>PLOT FFT</td>
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<tr>
<td>Peak (Hz)</td>
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<td>Peak (dB)</td>
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The resonant tubes are made with several variations of dimensions (table 1) for experimentation purpose. Sound characteristics (table 2), are not discussed in this article but the modularity is one of the main design concepts. The biomimicry methodology of Angklung sound to repel pest and fertilize plant can be measured with spectrum analyzed in further experiments. Variations and tuning of the sound are needed later in the research process.

4. CONCLUSION

Past, present and future of art and design is always evolving. Industrial revolution 4.0 technology such as Additive Manufacturing or 3D printing is used not to change but to enhance the local wisdom tradition in explorative design of traditional heritage Angklung idiophone. Recognition of earth-friendly local wisdom and exploration of this heritage traditional product can hopefully make a positive impact in food security, nature preservation and climate change awareness. Indirect impact involved is the exploration of traditional Angklung, but not as musical instrument, but as functional product with biomimicry approach of agricultural pest repellent. This approach is based on local wisdom of Dewi Sri Pohaci as mythical origin of rice plant, symbol of fertility and prosperity.
With method of rapid prototyping, this project of design and art finds balance within aspects of modularity, ergonomic usability, repeatability, precision, ease of production and efficiency. Based on local wisdom in agricultural tradition, there are biomimicry function and pattern that can be emulated with respect of nature and sustainability. The results are a functional product that is modular for experimentation of animal response of sound in biomimicry of natural pest repellent or plant grow enhancer in small scale agricultural purpose. The final result is a design of modular Angklung that is suitable for exploration and experimentation of animal and plant responses to the sound wave produced.

REFERENCES

Asymmetry as an Aesthetic Concept of Taman Sare in Sumenep Palace, Madura

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ABSTRACT

Madurese people have a unique concept in creating art and designing objects. One example is Taman Sare which is part of the Sumenep Palace. Taman Sare was built as a bathing pool for the princess which in time it changes its function to a decorative fish pond. Taman Sare is unique in its visual asymmetry. It’s different from other buildings in the palace area that has a symmetry concept. The culture and characteristics between the Sumenep citizen and the Sumenep nobleman become its background. This paper examines the relationship between the asymmetry concept of Taman Sare and the symmetry concept of the main building of Sumenep Palace with the social characteristic and status of the Madurese people. A hypothesis emerges that the character of Madurese society tends to be dynamic in expressing design patterns, while the aristocracy applies formal rules, tends to be static in visualizing a design, especially a building. This paper describes the aesthetic value and cultural character between the two social strata of the Madurese community, especially Sumenep in the context of visual culture.

Keywords aesthetics, asymmetry, keraton sumenep, taman sare

1. INTRODUCTION

Sumenep Palace is the only cultural heritage of palace building that is still well preserved in East Java, specifically Madura. Sumenep Palace was completed in 1780 AD by Panembahan Sumolo with the title Tumenggung Aryo Nata Kasumo. Sumenep is in the eastern part of Madura Island which is bounded by the Java Sea in the north and east, Madura Strait in the south and Pamekasan Regency in the west [1]. Sumenep Palace is representative of Java, China, Islam, and the Netherlands acculturation. In a cultural context, imitation - imitating is often done by the community. Alfre Vierkandt, a sociologist said, "Die Nachamung ist eine der Wichtigsten Grundlagen fur die Erhaltung der Kultur." This means imitation is one of the important joints in the development of culture [1]. Cultural acculturation that occurs in Sumenep Palace is the result of the composition of the community involved in the palace development process. Javanese culture cannot be avoided, because the geographical factor of Sumenep is adjacent to the island of Java and the historical factor as a "colony" of the Javanese kingdom. Most of the Madurese people adhere to Islam, therefore every building or furniture in the Palace carries Islamic values. The architecture of this building is of Chinese descent. During its construction, the Sumenep Palace was under the
The palace building acculturated by various cultures was built with the concept of balance symmetry in the layout, architecture, and furniture of the palace. The use of the concept of symmetry is always synonymous with aesthetic values, harmony, and perfection. This is the characteristic of the traditional architecture in certain historical periods, especially aristocratic buildings. The application of an ideal symmetrical element pattern (the same geometric layout and shape on one or more axes or fields of symmetry) is considered as high quality in architectural and constructive solutions [2]. Meanwhile, Western landscape especially the French formal garden emphasized landscape middle axes in the blueprint, and surrounding avenue, flowers, pool, fountains, and sculpture. Everything was arranged revolving around this middle axis. In the starting point of this middle axes, it arranged tall, huge and symmetrical architecture. Architecture dominated axes, and axes dominated landscape, so architecture dominated landscape [3].

Buildings in Sumenep Palace area consist of a pavilion, madiyoso, front porch, inner room, back porch, keputren and service rooms that have a symmetrical structure. However, Taman Sare (the palace’s garden) which is close to the front gate is in asymmetrical structure, not following the rules of traditional palace building. This paper will discuss the uniqueness of Taman Sare asymmetry building which is different from other buildings in the Sumenep Palace area.

2. METHOD

This research was conducted at the Sumenep Palace in Sumenep Regency. Sumenep Regency is located in the eastern part of Madura Island. It has 332 villages, 22 sub-districts, and 8 sub-district representatives. The purpose of this research is to describe the symmetrical and asymmetrical concept in Sumenep Palace. It uses observation, historical and descriptive method. The historical method was carried out with a literature survey and interviews with informants. Then the descriptive method is done by outlining the findings in the field and literature study. There are several theories exploring how designers understand human interpretations of the environment (and built environments). Semiotic, phenomenological and narrative theories examine the use of language, human interaction and constructed meaning relevant to understanding human interpretations of environments [4]. These methods describe the relationship between the building of the Taman Sare and the character of Madurese people. The informant in this study was one of the staff of the Sumenep Keraton Cultural Heritage and cultural history writer, and several descendants of the royal palace of Sumenep.

3. RESULTS AND DISCUSSION

3.1. Symmetry – Asymmetry

Symmetry is a concept that is intended to understand the structure, organize and simplify a complex phenomenon. However, not only the known concept of symmetry, asymmetry was found in all levels of life. Mathematically, symmetry considered interesting, but has a cold nature, stiffness, rigidity, stasis, which is less attractive. In comparison, the asymmetry is more attractive and beautiful. However, too many compositions asymmetry creates an imbalance. The concept of asymmetry commonly used in the art world in addition to the concept of symmetry. When artists use asymmetry, they also have to make a choice, because the
symmetry can be broken in some way. In-depth understanding of symmetry and asymmetry becomes important for science and aesthetics [5].

Symmetry and asymmetry affect the aesthetic evaluation of abstract patterns. Others say that the symmetry of understanding tends to be associated with symmetry. Although small asymmetry can also be said to be beautiful, however, breaking the symmetry is not only lower the symmetry pattern but also increases complexity. While the increased complexity usually results in a higher liking, conversely, a decrease in symmetry small ones have a strong effect, so that a pattern with symmetry slightly significantly less favorable than the fully symmetrical [6]. Understanding and was supposed to be different asymmetry concept based on the cultures of each person. The contrast of worldviews reduces specific conceptual perception in various cultures, which manifest asymmetry on many levels. Asymmetry conceptual perception can be expressed through the analysis of concepts that are stored in the "collective unconscious" or to cope with language that may codify conceptual information. The stereotype of asymmetry in Russia is much lower than the stereotype of asymmetry in the US are considered positive and affirmative [7].

3.2. History of Taman Sare

In 1781 the Sumenep Palace complex was being expanded with permission from Netherland Colonial Government. In the front of the palace site, there are two bathing places, in the eastern part of the pavilion is called Taman Sare specifically used for the royal family and in front of the site, there is a larger bath for the citizen [8]. The sign of NC participation in the construction of the Sumenep palace can be seen from the similarity of Sumenep building with colonial buildings such as in Batavia and the big city of Java called landhuise. Landhuise buildings and colonial buildings have a visual aesthetic symmetry concept. It shows the impression of monumental, grandeur, and authority. History records, the palace building has not experienced significant physical development. Some of the changes that occurred were the addition of the Madiyoso building in the era of Sultan Sumenep; the addition of new buildings in the form of the Regent's Office in the former Keputren area; restoration of the main palace building; restoration of Taman Sare inside the palace site and the addition of buildings with shingled roofs; the function of Balai Roto in front of the palace complex as the Sumenep Museum building to store some of the Sumenep Palace's heritage [1].

However, there is missing link in Taman Sare change. Based on the sources, Taman Sare was built in a symmetrical rectangular shape. However, the current form of Taman Sare is asymmetrical with additional ornaments, see Figure 1. There is no credible record of history that can state the time and person who have made the changes of its form. Even the actual function of Taman Sare is still being debated among aristocrats. Some mentioned that Taman Sare was built as a bathing place for the princesses and others said that it was only used for water storage. The biggest possibility is the addition of the layout was carried out by Madurese people from non-aristocratic. It can be assume it happened when the VOC's authority began to weaken in Indonesia. At that time, the nobles who had previously been puppets of colonial hegemony suffered a downturn. The colonial defeat had an impact on Sumenep's aristocracy. Previously, they were lulled by the colonial with wealth and noble status. Nobles sold their property during the Dutch defeat. So it is possible to change the layout of the Sare Park by a non-aristocrat who is not bound by the rules of the palace symmetry pattern. Taman Sare has 3 (three) stairs to access the pool. Based on public trust, each ladder has a different meaning. The first ladder is believed to make youthful and found a
life partner. The second ladder is believed to increase a career. The last is to increase faith and devotion.

![Fig. 1 Bird eye view of Taman Sare](image)

**Fig. 1** Bird eye view of Taman Sare

### 3.3. Taman Sare Compare to Other Building in Sumenep Palace

In the first time the Sumenep Palace was designed with a symmetrical balance system and opened ended plan (OEP). In general, Javanese Palaces uses the concept of closed ended plan (CEP). This OEP concept is the result of colonial consideration intended to supervise noble families. In the end, Sumenep Palace has the basis of Javanese buildings with a mixture of Dutch and Chinese architecture and some Islamic values.
Figure 2 shows a map of the palace area when it was first designed. The ten buildings in the palace area follow a pattern of symmetry, similarly Taman Sare building. This symmetry element is also applied in furniture and ornaments in the palace area. Keraton buildings should have a tendency to have symmetrical structures such as in Figure 3 which shows the Pendopo room and Figure 4 that shows Madiyoso area. Symmetrical balance in area and furniture shows a stable and conservative value, see Figure 5. Asymmetrical balance uses contrast in position, size, texture, color, tone, subject, and shape of design elements to show dynamism values [9].
Great works of art use symbols to convey certain meanings and purposes. For example, white doves are crescent peace and stars are Islam and candles are sacrifices. This process is a transfer from the thinking of the creator through different materials and objects. Interpretation of forms or works of art can be passed formally or informally [10]. Color, appearance, shape, and texture send a sign with a certain meaning that is communicated from a creator. The meaning of the signs in creation is called semiotics. Umberto Eco put forward the hypothesis that semiotics is a culture that can be understood as the communication of art historians to decode meanings in various artifacts, to provide a complete understanding of past cultures through messages and various artifacts [11].

It was mentioned earlier that the existing Taman Sare could be made by non-aristocratic people. Madura Island is known as a disadvantaged area in the province of East Java in terms of economic prosperity. The assessment of community culture cannot be apart from community relations and ecological aspects. Madurese are known to have strong, aggressive,
and often uncontrolled volition. One factor is the condition of agriculture in Madura which is less fertile unlike other districts in East Java [12].

In the process of creating a work, Madurese have their own uniqueness, different from Javanese society in general. For example, Madurese carvings that still survive in the village of Karduluk Sumenep and are thought to be a development of Jepara carvings in Central Java. [1] The patterns of the two engravings are very similar, but the pattern of Madura's carving is rather rough but more dynamic. It was very different from the smoother and softer Javanese or Balinese carvings. In addition, Madura batik is also known to have its own allure, including sharp coloring techniques. Madura Batik is very expressive, seen from the dominant coletan. This illustrates the freedom of expression of Madura batik artisans in pouring their imagination on a piece of batik cloth [13, 14]. The same thing happened to Taman Sare in the Sumenep Palace. The asymmetrical shape and ornamentation of the Taman Sare room show the dynamic value and resistance of the expression of the Madurese who want to be different.

4. CONCLUSION

The form of a work of art will indicate the value that an artist wants to communicate. The Taman Sare in the Sumenep Palace complex has an asymmetrical layout that is different from other symmetrical buildings. It can be caused by the creator of Taman Sare we see today comes from non-aristocratic Madurese families which has a dynamic characteristic and expression.

REFERENCES


The Effect of Conan Discovery Learning Model on Citizenship Education Learning Motivation in Middle Schools

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ABSTRACT

This study aims to analyze student motivation through the Conan Discovery Learning model. This model combines the models of inquiry learning, discovery, and animation Conan. The use of discovery learning models and inquiry learning models can change the way teachers see teaching in the classroom by using Conan's discovery learning. Conan's discovery learning model in this study proposes that students become Conan's detectives and look for rules that apply in the environment around students. The method in this study uses quantitative methods with the Quasi-Experimental Design method with data collection techniques using questionnaires and observations. The data analysis technique used the "t" test with the help of the SPSS 16 program. In this design, the researcher held a direct discussion about one group of subjects with two conditions carried out without a comparison group, so that each subject was a control class that had its class. The results of the study showed a significant difference between the discussion before using the Conan discovery learning model and the handling after the Conan discovery learning model. The difference means that completion after studying Conan's findings is better than treatment before Conan's discovery learning model.

Keywords: Conan, Discovery learning, Inquiry inquiry, and learning motivation

1. INTRODUCTION

Learning activities that involve students in simple research-based assignments mean that they have used higher-order thinking skills. The fundamental approach to learning is when an educator might think of low-level thinking, remember facts, and memorize concepts. Thus, education becomes the act of depositing or students passively adapting to the world and the fragmented or distorted view of reality stored in it [1]. Students rarely get the opportunity at school to practice history by systematically investigating traces of evidence, reading key source documents, doing extensive research, and drawing their conclusions for interpretation and the arguments they produce for consideration among their peers [2].

The use of discovery learning models and inquiry learning models can change the way teachers look at teaching in the classroom. It does not have to be agreed with the Learning Implementation Plan (RPP) used. The success of class mastery for teachers is the teacher's understanding of the characteristics of students. At the beginning of the learning model, the
author unites this second model with the name of learning the invention of Conan because it was inspired by the cartoon movie "Detective Conan". Based on this, the authors named this model the name of the discovery learning Conan (Conan Discovery Learning) in the hope that students would be more active and creative in developing special knowledge material in PPKn lessons.

Inquiry-based instruction is a pedagogical strategy that places teachers as facilitators and students who encourage critical thinking in building knowledge that is understood [3]. Students push to build new constructions about their past, incoming knowledge, and information, using their intuition, creativity, creativity, and curiosity towards new information. Inquiry students gain confidence in their scientific abilities [4]. The investigation gives children opportunities to develop complementary skills such as working in groups, improving themselves textually and verbally, and improving open problem solving and other cross-disciplinary skills [5].

Using the learning discovery model, which is one of the various models considered in which students are active and mentored by teachers, is considered to improve student and inquiry learning skills more than traditional supportive methods [6]. This model officially rejects what has been agreed or read, and is approved by actively responding to and solving any problems. The discovery learning model is a learning model that encourages student activities in learning. This model encourages students to learn on their own [7]. Searching for learning as an active learning style in which students are actively involved to participate with Environmental Assistance, manipulate objects, grapple with questions and controversies, and conduct experiments today is also supported by existing theories [8].

This model is structured based on cognitive theories that are issued in what happens in the mind compile receiving new information [9]. This second model can increase student motivation. Motivation to choose as a prerequisite and element needed for students in learning. All students in learning not only have the same goals but also have facilities for students who achieve good academic results because this is the most important because it can increase student academic achievement higher in the world [10].

Motivation is a very important factor in developing academic motivation. The quality of interaction between teacher and students and between academic groups (classmates) is balanced by many dimensions of extrinsic motivation [11]. Lack of motivation in education can damage their learning process. These different types of motivation produce different effects on student learning [12]. In the aspect of motivation, the teacher's role in the education process is to create challenges and positive attitudes that encourage learning and achieve their success. While students are processing qualitative and active knowledge to improve their academics [13].

Based on the explanation above, this paper aims to determine the effect of the Conan discovery learning model on learning motivation in citizenship education learning. The benefits of this writing are to increase knowledge and bring an understanding of the study model of “Conan Discovery Learning”.

Citizenship education, in this case, plays an important role to teach young students about the education needed to support and utilize the knowledge needed to help in the growth and prosperity of their country [14].

2. METHOD

In this study using a quantitative approach with quasi-experimental methods. Quantitative researchers are phenomena by collecting numerical data which are analyzed using mathematical (statistical) methods [15]. This study uses a Quasi-Experimental Design
method with data analysis techniques using the "t" test with the help of the SPSS 16 program and data collection techniques using questionnaires and observations. In this design, the researcher makes direct observations of one group of subjects with two conditions carried out without a comparison group, so that each subject is a class of control over himself.

Categorizing the motivational variables in class VIII students in junior high school, the intervals used were: students' learning motivation data had 30 items with a score of 1-5. Maximum score (30x5) = 150, and minimum score (30x1) = 30 with the following intervals:

\[ i = \frac{\text{Maximum score} - \text{Minimum score}}{\text{Category}} \]
\[ i = \frac{150 - 30}{5} \]
\[ i = 24 \]

<table>
<thead>
<tr>
<th>Category</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always</td>
<td>≥126 - 150</td>
</tr>
<tr>
<td>Often</td>
<td>≥102 - 126</td>
</tr>
<tr>
<td>Sometimes</td>
<td>≤78 - 102</td>
</tr>
<tr>
<td>Rarely</td>
<td>≤54 - 78</td>
</tr>
<tr>
<td>Never</td>
<td>≤30 - 54</td>
</tr>
</tbody>
</table>

### Table 1. Student Motivation Intervals

#### 3. RESULT AND DISCUSSION

##### 3.1. Result

**3.1.1. Conan**

Shinichi Kudo, a 17 years old high school detective who usually helps police solve cases. To hide his identity he disguised his name as Conan Edogawa. Detective Conan is a detective manga series written and drawn by Gōshō Aoyama. Since 1994 this story has been published in Weekly Shōnen Sunday, published in Japan. Adapted in the television animation series produced by TMS Entertainment and the Japanese Yomiuri Telecasting Corporation, and is still airing today.

Detective Conan is an example of a character in a comic who has a clever, conscientious character, and does not give up easily. Because it is very idolizing for the character, children usually also learn to imitate everything that is done by the characters in comics in real life [16]. Conan was originally a high school student who likes to conduct criminal investigations. In one case Conan was given a drug that made his teenage body turn into a kindergarten boy's body so that in the next story, Conan continued to investigate like a detective. The difference, Conan is not as a teenage detective but as a detective of children with friends who are still in kindergarten. Many children's detective stories use onomatopoeia, such as brakes, books, digits, or other imitation sounds, making it easier for readers to understand Conan's story.

**3.1.1. The Conan Discovery Learning model of learning motivation for Pancasila Education and Citizenship**

The similarity between the Discovery Learning model and the Inquiry Learning model mainly establishes the need for critical thinking, engaging directly in learning which in turn will trigger students to produce many questions or statements. The discovery learning and inquiry learning model is a series of learning activities that involve the maximum ability of all students to search and investigate systematically, critically, and logically so that they can find their knowledge, attitudes, and skills as a form of behavior change [17].
This model can change the lecture method that applies to the curriculum by inviting students to be more active in the learning process. In the innovation model "Conan Discovery Learning", the writer chooses at the junior high school. The learning material applied in this study is "Showing Attitudes by Laws and Regulations" which includes an understanding of legal principles and legal behavior. The learning model with a scientific approach uses the Conan discovery learning model and with lecture, question and answer, discussion, and assignment methods. Tools/media and materials used in the form of LCD projectors, videos, laptops. Using teacher learning resources and student books for citizenship education in class VIII of junior high school, 2013 Curriculum, and Law Number 12 of 2011 concerning Formation of Regulations, and Undang-undang Negara Republik Indonesia Tahun 1945.

After treatment using Conan's discovery learning, students can: 1) describe the habit of complying with regulations in various environments; 2) explain the orderly traffic behavior; 3) practice the practice of complying with regulations in various environments; 4) presents a report on the results of an orderly traffic behavior study.

To obtain data on the influence of the Conan discovery learning model, learning motivation in learning citizenship education can be obtained through the results of a questionnaire that has been given by 34 students. The questionnaire was given before and after the application of the Conan discovery learning model. This learning motivation questionnaire consisted of 30 question items with 20 positive question items and 10 negative question items. Each question is accompanied by 5 alternative answers with a score of 5, 4, 3, 2, and 1 for positive question items, while for negative questions 1, 2, 3, 4, and 5 for questions that are not answered given a score of 0, both questions positive or negative.

### 3.1.2. The Effect of Conan Discovery Learning model of learning the motivation for Civic Education

<table>
<thead>
<tr>
<th>Category</th>
<th>Before Treatment</th>
<th>Classification</th>
<th>After Treatment</th>
</tr>
</thead>
<tbody>
<tr>
<td>Always</td>
<td>6</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>Often</td>
<td>18</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>Sometimes</td>
<td>10</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Rarely</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
<tr>
<td>Never</td>
<td>0</td>
<td>0</td>
<td></td>
</tr>
</tbody>
</table>

![Figure 1. Motivation Diagram Before](image1)

![Figure 2. Motivation Diagram After](image2)
Table 3. Paired Samples Statistics

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>N</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebelum Perlakuan</td>
<td>111.82</td>
<td>34</td>
<td>15.708</td>
<td>2.694</td>
</tr>
<tr>
<td>Sesudah Perlakuan</td>
<td>118.88</td>
<td>34</td>
<td>18.521</td>
<td>3.176</td>
</tr>
</tbody>
</table>

Output Paired Samples Statistics

This output shows the mean after treatment 118.88 and the mean before treatment 111.82, while N for each cell is 34. Standard deviation for after treatment 18.521, and Standard revised for before treatment 15.708. The mean standard error for after treatment is 3.176, while for before treatment is 2.694.

Table 4. Paired Samples Correlations

<table>
<thead>
<tr>
<th></th>
<th>Correlation</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sebelum perlakuan dan Sesudah Perlakuan</td>
<td>0.298</td>
<td>0.087</td>
</tr>
</tbody>
</table>

Output Paired Samples Correlation

This output displays the magnitude of the correlation between the two samples, where the visible correlation numbers are both 0.298 and the significance value 0.087. Decision making is based on the results of the probability obtained, namely:

a. If the probability is $>0.05$ then the null hypothesis is accepted.
b. If the probability is $<0.05$ then the null hypothesis is rejected.

The magnitude of the significance value of 0.87 is far greater than 0.05. Means the hypothesis that there is no relationship between the Conan discovery learning model of learning motivation is accepted, in other words between the Conan discovery learning model of learning motivation has a relationship.

Table 5. Paired Samples Test

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
<th>95% Confidence Interval of the Difference</th>
<th>t</th>
<th>df</th>
<th>Sig (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pair 1</td>
<td></td>
<td></td>
<td></td>
<td>Lower</td>
<td>Upper</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Output Paired Sample Test

This output displays the results of a comparative analysis using the t-test. the output shows the mean after treatment and before treatment is -7.0, the standard deviation is 20.411, the mean standard error is 3.500. The lowest difference is -14.182, while the highest difference is 0.063. Test results t-test = -2.017 with df = 33 and significance 0.052.

3.2. Discussion

Based on the results obtained in the study, the Conan Discovery Learning model can increase motivation in learning citizenship education.

a. By referring to the value of the t-test by comparing $t_o$ (t observation) with $t_t$ (t table), where with df = 33 the numbers are obtained: 2.03 for the significant level of 5% and 2.74 for the significant level of 1%. With $t_o = -2.017$ means greater than $t_t$ at the
significant level of 5% and at a significant level of 1% (2.03 < -2.017 > 2.74) which means the null hypothesis is rejected.
b. By referring to the amount of significance. In this case, the decision is taken with the provisions
- If the probability is > 0.05 then the null hypothesis is accepted.
- If the probability is < 0.05 then the null hypothesis is rejected.

At the significance level of 0.052, it means that it is greater than 0.05, it means that the null hypothesis states that there are differences before the treatment and after the treatment is received. There is a significant difference between the treatment before using the Conan discovery learning model and the treatment after the Conan discovery learning model. The mean difference shows that the treatment after the Conan discovery learning model is better than the treatment before the Conan discovery learning model.

The author tries to integrate the inquiry learning model with the discovery learning model to help students understand the material provided, especially in the citizenship education learning provided by the teacher. The author is inspired by the cartoon "Detective Conan." The author makes this combined model with the name of the discovery of learning Conan (Conan Discovery Learning). This model makes it easy for students to be more active and creative. This model is implemented by dividing groups and doing small research [18].

4. CONCLUSION

The results showed a significant difference between the discussion before using the Conan discovery learning model and the handling after the Conan discovery learning model. The difference means that completion after studying Conan's findings is better than treatment before Conan's discovery learning model. The "Conan Discovery Learning" model corresponds to citizenship education learning on the material "Demonstrating Attitude by Law and Regulation" in grade VIII of junior high school level. This learning model innovation is appropriate enough to build student motivation in learning material. Teachers can use this model innovation with small research conducted by students. The implementation of the "Conan Discovery Learning" innovation model is more active for students and teachers only as facilitators. The steps in this small study are also easy namely investigating the rules at school, group organizations, rules in the area of student residence, rules on traffic, and other places that are easily accessed and investigated by students. When teachers apply this innovation model, students are more active in learning citizenship education.

REFERENCES


Role-sharing through Studio-Collaboration Based Learning: Lecturer-Student-SME’s Owner Scheme

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ABSTRACT

This paper discusses the design process experienced by industrial design students from the role sharing of lecturers - students - SMEs. A case study from a lecture at the design studio class of the Trilogy University which project theme aims to design a product according to the needs of the SME where they collaborate. The design stage conducted by students includes design research, concept development, exploration, production, and final presentation. The case study research is conducted in a descriptive qualitative. The results show differences in role sharing between lecturers - students - SME's owner due to differences in the type and background of the SME, business strategy and educational background of SME’s owner. To deal with these differences requires lecturers who have competence as, facilitators, and instructors.

Keywords: Studio Based Learning, role sharing, Product development process

1. INTRODUCTION

Studio-based learning (SBL) is a major course in product design majors that introduces core skills as problem-solving from the real world [1], design methods [2], and decision making through direct practice [1]-[5]. SBL courses generally have large credit scores as in [1], [2], [6]they require students to spend time in studio classes, workshops or doing field research. There is a similarity between SBL and Project-Based Learning (PBL) as a learning model referred to terms of its purpose and process and learning outcomes. Both SBL and PBL asks students to complete assignments in the form of projects for one semester [1], [6], [7]. Different from PBL that gives a clear problem and guideline [8], the task that becomes the project in SBL is an open problem, an ill-defined problem, an unsolved problem [1], [8]. Another distinct is the collaboration of lecturer and student interaction in SBL as in [2], [9] shows interaction that allows them to experience the division of roles get or provide feedback. The changing role's purposes are to achieve the expected final design, alternative solutions, or decide the stagnation of ideas[8], [10]. Research shows how campus invites partners from the community or industry to collaborate with students during the implementation of SBL to get an authentic experience in the industry[2], [3], [8], [11]. This effort gave positive results to various parties such as students get an authentic experience in the industry, meet and interact with designers or professionals in the industry[2], [8], [12]. This also provides motivation and reinforces the implementation goals of SBL [10], [11]. The benefits for lecturers are as innovative learning strategies shows in [2], [8], [10]. While the benefits for the community or Small Medium Enterprises (SME) owners are getting ideas and new innovative product solutions [5], [8], [10].
This study discusses the sharing of roles between Lecturers - students and community or SME owners during Studio lectures interaction at Trilogy University. The theme of the studio project is Design-based Product Design for SMEs. The division of roles is reviewed from each stage of the design process carried out during Studio lectures. The design process that is used as a reference is the flow that discussed in Wodehouse (2010) which simplified into four stages activities, namely: 1) Data gathering 2) Concept development 3) Exploration 4) Production Ramp-up - Production - prototyping[12].

2. METHOD

This study was descriptive qualitative by using a case study approach, so it needs to understand every phenomenon related to its context[7]. The Case study was conducted in Industrial Design at Trilogy University (DP), Jakarta.

Data is collected through interviews, observations during learning activities, study of documents related to learning activities and results. Data analysis was carried out in a qualitative descriptive manner[7]. There are 4 samples of students used as study material in this paper, named with initial RAN, MAR, RIN and RIS. Each student chooses a different SME. Two students carry out collaborations at SME which are purely business-oriented while the other at a sociopreneur-based SME. All four SMEs are based in Jakarta and surrounding areas, but one SME carries out production in two different places (Jakarta - East Nusa Tenggara).

Implementation of DP SME lectures studio consists of 14-16 weeks. Every seven weeks the lectures are held in the form of presentations in class which are witnessed by friends and fellow lecturers outside the lecturer supporting the course. Table 1 shows the flow of learning activities of DP SME students.

<table>
<thead>
<tr>
<th>Design Stage</th>
<th>Schedule</th>
<th>Lecturer</th>
<th>Student</th>
<th>SME’s owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Design Research</td>
<td>Week 1-2</td>
<td>Introductory: SME in Indonesia</td>
<td>Action Plan</td>
<td>The survey, Observe, Interview SME</td>
</tr>
<tr>
<td></td>
<td>Week 3-4</td>
<td>Survey Briefing</td>
<td>Look for SME</td>
<td>Interviewer/respondent</td>
</tr>
<tr>
<td></td>
<td>Week 5-6</td>
<td>Progress report reviewer</td>
<td>Data analysis</td>
<td>Data provider, Production Facilities provider</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Concept Development</td>
<td>Week 7</td>
<td>Progress report reviewer</td>
<td>Progress Report</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td>Week 8</td>
<td>Mood Board analysis</td>
<td>-</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Concept design development</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Design Decision</td>
<td>Accept/reject design decision</td>
<td></td>
</tr>
<tr>
<td>Exploration</td>
<td>Week 9-12</td>
<td>Progress Report reviewer</td>
<td>Design Exploration</td>
<td>Design reviewer</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Progress Report</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Table 1. Studio DP SME - learning process
3. RESULT AND DISCUSSION

3.1. Result

Based on the learning process there was a picture that showed a division of roles between lecturers - SMEs Owner - Students. This relates to the learning objectives, competencies expected to be obtained by students. The description at each stage is as follows:

a. Design research stage

The four students carried out the design research stage in two places, at the SME location, and on-campus for the needs of data collection, data analysis, and progress assistance. There are differences in the process of the four associated with this type of SMEs in terms of displaying information about the business profile, details of the research stage shown in table 2.

<table>
<thead>
<tr>
<th>Data gathering</th>
<th>Interview</th>
<th>SWOT analysis</th>
<th>Website</th>
<th>Website Owner</th>
<th>Owner</th>
</tr>
</thead>
<tbody>
<tr>
<td>Data analyzing method</td>
<td>SWOT analysis</td>
<td>Product Portfolio analysis</td>
<td>Owner Owner</td>
<td>Owner</td>
<td>Owner</td>
</tr>
<tr>
<td>Problem defining</td>
<td>“trend demands require new styles development”</td>
<td>“need a new product line”</td>
<td>“need a new product theme”</td>
<td>“need a new product theme”</td>
<td></td>
</tr>
<tr>
<td>Lecturer’s Response</td>
<td>depends on SME’s owner's decision</td>
<td>Agree</td>
<td>Agree</td>
<td>depends on SME’s owner's decision</td>
<td></td>
</tr>
</tbody>
</table>

b. Concept development

The SME category based on its business base influenced in this phase. There are some differences in responses to the submission of solutions by students. Table 3 shows how MAR and RIS implement collab - design in sociopreneur-based SMEs. Whereas RAN and RIN work with SME based entrepreneurial businesses.

<table>
<thead>
<tr>
<th>Design Innovation (proposal)</th>
<th>RAN</th>
<th>MAR</th>
<th>RIN</th>
<th>RIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Making existing types, developing new material blends</td>
<td>Create new types, integrate product features</td>
<td>Make an existing type but change some parts</td>
<td>Open new market, Develop new techniques and materials (additions)</td>
<td></td>
</tr>
<tr>
<td>Rattan coffee table, top table made of glass</td>
<td>Card wallet as well as a coin wallet</td>
<td>Sandal shoes – sling back with a Betawi theme</td>
<td>an easy chair with a wooden frame is covered with a woven newspaper</td>
<td></td>
</tr>
</tbody>
</table>
Rattan is a new material that tested by the company recently. SME standard material SME standard material Chair frame material has never been used by the company. Used newsprint material is the main raw material available at the SME.

Try a new style that will be carried by the company next year. Following the style, which is already there. Following the style, which is already there. Try a new style with an existing "feel".

Opening up Business to Business type market opportunities the same segment, target, market strategy the same segment, target, market strategy the same segment, target, market strategy

Agree Agree Agree depends on SME’s owner's decision

Try a new style with an existing "feel". Agree Agree Strongly agree Agree to the terms

Table 4: Exploration, testing and refinement stage on Studio DP UKM

<table>
<thead>
<tr>
<th>Sketches/drawing</th>
<th>RAN</th>
<th>MAR</th>
<th>RIN</th>
<th>RIS</th>
</tr>
</thead>
<tbody>
<tr>
<td>At home</td>
<td>On campus</td>
<td>On campus</td>
<td>On campus</td>
<td>At home</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>3D drawing</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>At campus</td>
<td>On campus</td>
<td>On campus</td>
<td>At home</td>
<td>SME</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Detail drawing</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>At campus</td>
<td>At home</td>
<td>SME</td>
<td>At home</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Lecturer's Response</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>the proposed design is understandable but asks for SME’s opinion.</td>
<td>the proposed design is understandable but asks for SME’s opinion.</td>
<td>the proposed design was less understandable and asks for SME’s opinion.</td>
<td>the proposed design was less understandable and asks for SME’s opinion.</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>SME’s Owner Response</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Agree to the terms</td>
<td>Agree to the terms</td>
<td>some of the designs submitted were highly approved</td>
<td>the design submitted was less preferred</td>
<td></td>
</tr>
</tbody>
</table>
The SME where RIN collab is a conventional entrepreneur-based SME. As a conventional entrepreneur, having strength in terms of material stock and reliable craftsmen. SME’s owner always chooses designs that still have the same product form and usage, the use of materials and the same design details. Because the RIN design does refer to existing designs, the production process runs smoothly according to the specified time target.

RIS collab at a community-based sociopreneur SME, apparently, they are not ready to produce furniture based on wood frames. That material has never been used before. They asked RIS to work on the framework outside the community and do the rest in the community.

<table>
<thead>
<tr>
<th>Material</th>
<th>The new material available</th>
<th>Raw material not available</th>
<th>All material available</th>
<th>The new material not available</th>
</tr>
</thead>
<tbody>
<tr>
<td>Method</td>
<td>The new technique that the operator can learn.</td>
<td>Same technique</td>
<td>Same technique</td>
<td>the new technique, rejected by all operators.</td>
</tr>
<tr>
<td>Machine/operator/Craftsmen</td>
<td>Tools are available, the target date disagreed.</td>
<td>Tools available, Time approved</td>
<td>Tools are available, the target date agreed.</td>
<td>Tool not available, Time disapproved.</td>
</tr>
<tr>
<td>Lecturer’s Response</td>
<td>recommend a design revision</td>
<td>recommends looking for materials with the same character</td>
<td>Production Plan approved</td>
<td>recommend a design revision</td>
</tr>
<tr>
<td>SME’s Owner Response</td>
<td>Accepted on condition Asked to look elsewhere for certain parts</td>
<td>Willing to production</td>
<td>Willing to production</td>
<td>Accepted on condition Asked to look elsewhere for certain parts</td>
</tr>
</tbody>
</table>

3.2. Discussion

Based on observations, it turns out that there is a change in the role of the Lecturer - Student - SME’s owner, in SBL practice generally what happens in class is the role of the Lecturer/staff as a decisive client in the client - servicing model [4]. In this case, what happens is the difference in the roles of the three affected by 1) type of company, 2) type of product 3) marketing strategy and product sales. The explanation is as follows:

**Division of roles influenced by types of SMEs - challenges for design students**

There is a difference between sociopreneur-based SME and pure entrepreneur-based SME. At pure entrepreneur-based SMEs students are challenged with business strategies that run in the company. The student problems are the concept design development and a design exploration that must proceed according to the rules of SME’s Owner.

While in sociopreneur-based SMEs, the challenge is the organizational culture that will affect production ramp - prototyping. At the SMEs, the student faced design constraints, such as material availability and craftsman skills that must be taken into account from the start. The consequence is the final design chosen must be completely changed to accommodate material or craftsmen problem. Material unavailability happened because it has not been produced by the community due seasonal production. Craftsmen problem occurs when they do not master the production technique associated with the selected design.

In the previous research, the refinement process occurred after collaboration between lecturers and peers only, because students had discretion in the production ramp - prototyping
ramp [9]. They will only depend on on-campus facilities. In this case, SME has a strong role in determining decision making in terms of generating concepts and design refinements.

- **The division of roles is influenced by the background of SME’s Owner - innovation and decision making**

Factors affecting the level of product innovation in the company is the designer of decision freedom in exploration and exploitation of the design [5]. In this case, innovation and designer freedom are influenced by the background of the SME’s owner.

There are different ways of implementation between SMEs that have traditional entrepreneurial with modern entrepreneurs. This grouping is viewed from the background of SME’s owner regarding the educational background related to the design or sales-entrepreneurs. Traditional SMEs tend to emphasize the development of existing products based on their experience. So that product innovation is carried out only in the area of changes in shape, color, blend of materials that already exist in the factory or consumer tastes that are recognized by SME’s owner. This shows how students learn about intuitive thinking in decision making from the real world[1], [10].

On the other hand, product development at SME's that has a design school background or the like tends to expect students to innovate in-line with marketing strategies, design styles that are / will be developed. It is a familiar condition with the design process that is usually done in the classroom, but students still find challenges in interpreting the product innovation strategy in the modern SME into the testing - refinement phase, especially in the form of drawings, sketches, and tastes[8].

- **The role of lecturers as facilitators in each design stage**

Lecturers act as monitors, providers of information and at the same time always reflect on each process that is being undertaken by students. This is influenced by the consideration of competencies that affect the success of students who must be prepared from the beginning[2], [6]. Competencies that play a role in the success of studio collaboration -based learning projects that involve the SME are:

Students research abilities in the design research stage include the ability to interpret data, do framing precisely the various problems of products owned by SME. Proper framing can be categorized as an intuition area, because not all decisions are purely on the results of data analysis[3], [12].

Communication skills, especially in terms of negotiations with people from various social, economic and educational backgrounds. The flexibility of interpersonal communication affects the smoothness of each design stage experienced, especially when in the SME environment[1], [9].Time management capabilities, related to the maturity of the calculation of the length of time of production and determine the tolerance of delay. Students are faced with a real manufacturing process, various technical obstacles that are only found in the real world[2].

These things are soft skills that lecturers may need to prepare from the start, simulations in class can be an alternative to introduce design research methods and communication techniques, negotiations[4], [8].In studio-based learning, generally, the lecturer-student activities that occur are assistance, evaluation, giving direction and advice. Referring to Diaz (2017) the difference in design process that each design student goes through will vary depending on the fieldwork, the type of project, and the institution where the designer works[6]. Then a reflection session with students is needed for each process that has been undertaken either individually or together. This is to bridge the gap between the design process that is studied theoretically with its practice in the real world[1], [6]. In the end, students will build a complete conclusion on the learning process that they have passed [13].
4. CONCLUSION

The studio-based learning - collaboration approach based on this experience, shows the difference in the role sharing between lecturer - student - SME’s owner. This difference promises positive things in studio-based learning innovation. Students as the center of learning activities get a lot of insight, find different perspectives on problems to understand unique design decisions. SME which is part of design collaboration gets new insights from a theoretical academic point of view to carry out design innovations. The lecturer gained experience as a facilitator who could oversee outside the ring but occasionally becomes an instructor that had to be able to take control to correct the bad conditions faced by students when they made mistakes.

REFERENCES
Music as a Language of Social Harmony in Tenggerese Community

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ABSTRACT
Every community has value order narrated as the form of local wisdom in many aspects of life, including art. This article described local wisdom in the form of music art among Youths in the Tenggerese Custom Community. This article is the product of ethnographic research conducted by the author in Tenggerese Community, Tosari Sub District, Pasuruan, East Java. The data of the research was collected through participatory observation, in-depth interviews, and focus group discussion (FGD). The data obtained were then validated using source triangulation. Meanwhile, to analyze the theory, this study employed A.R. Radcliffe Brown's Structure and Function theory approach. The result of the research showed that the Young Tenggerese Community's thinking construction, particularly in Tosari, was highly affected by customary values, including art and particularly music art. There was concept or value in Tenggerese customary community underlying its community's life attitude, "anteng-seger" (Tengger) concept meaning peaceful and prosperous. Anteng value can also be defined as calm and not talking too much, which can be elaborated again into the concept of "SepiingGunem, RameingGawe" meaning "talk less do more". Majority Tenggerese youths love art, particularly music art; one of their favorite music is patrol music.

Keywords: youth, music, and social harmonization

1. INTRODUCTION
The customary community is a group of society with various unique customs they have. Many studies have been conducted in the anthropology field focusing on the customary community. Customary community development is something coloring the early existence of anthropology. In the mid 19th century, anthropologists focused their study on developing tribal communities (customary community). For example, L.H. Morgan, known for writing a book entitled "Ancient Society" in 1877, studied the evolution of the community by observing the custom in Indian people. In Indonesia, the customary community began to be defined in the state's political stag since the first Community Congress in 1999[1]. Indigenous people are members of the community living together based on origin hereditarily in an area constituting customary areas with sovereignty over land and natural wealth management, social and cultural life governed by value order and customary norm, and customary institution to manage life sustainability. In such a definition, the Tenggerese community can be categorized into the customary community. Tenggerese community is a customary community living in Taman NasionalBromoTenggerSemeru (TNBTS); they live in the slopes of Bromo Mountains. Geographic conditions and environments where they live affect value order and custom widely.
One of local wisdom the customary community has is traditional music. In addition to local wisdom, traditional music revives a community's collective memory related to collective cultural identity[2]. This identity roots in a group of people's collective life experience. Collective cultural identity indeed can be constructed through historical experience or cultural history – a chronicle culture – memorized, narrated, and collected collectively by all members of the community [3]. John M. O'Connell in his book entitled "Music and conflict" in 2010 explained that music is more than language, that can provide the best media to explain the character of conflict and to evaluate the quality of conflict resolution [4]. For instance, mentioned the term "harmony" very inherent to music theory concept. Harmony is one of the expressions in conflict transformation scenario. In music theory, the harmony results from different tone combinations. It can refer to the combination of different cultural identities of each individual becoming the collective cultural identity.

Many studies discuss music and social harmony[5]–[9]. This research focused on a social harmony process created by a collective cultural creating process, music. It is in line with Lestari research [10] seeing the role of music as a media of peace in Maluku. Similarly, in the methodological matter, this study is similar to Tika's[10]study employing ethnomusicological research approach seeing the music problem in its reality. However, this study is different as it takes the aspect of youths in portraying music as a social harmony language.

The development of a community is inseparable from the existence of youths within it, including the customary community. The youth plays an important role as the agent of change within the community. Satries[11], said that history has proved that youth is one of the pillars playing a considerable part in the nation and state's life journey so that a state's advance or deterioration is determined by the youths' thinking and active contribution in the state. Indonesia, for example, as a nation and state entity, cannot be independent of the youth's role in the independence process. It indicates how central the role of youths is to the community development, because youths have a basic characteristic, being responsive to the change. Previous studies conducted on youth-focused on youth as transition, youth as identity, youth as action, youth as a cultural practice, and youth and cultural creator [12]. This article studies the theme of youth in cultural practice, particularly in Tenggerese customary community.

2. METHOD

This study was a product of field research conducted by the author. Field research was conducted in the Tosari sub-district, Pasuruan Regency, East Java, as the residence of the Tenggerese Customary Community. This study was qualitative research with ethnomusicological design [13]. The descriptive ethnomusicological design was used in this research to understand the peculiarity of the Tenggerese Tribal Customary Community in Tosari Sub District area, particularly in artistic practice and harmonization amid the community. The author collected data through firstly participatory observation, by observing the youth's artistic activity, for example, when they assemble, practice, and hold a customary ceremony. Secondly, in-depth interview was conducted with Customary Leader (Dukun), Head of Village, and youth leader. Thirdly, focus group discussion was conducted with the representatives of customary and youth leaders throughout the Tosari Sub District.

To improve the validity of field data, the source triangulation technique was used. This source triangulation technique was used using crosschecking the data resulting from the
research and comparing it with that from other sources like previous studies. Data analysis was conducted using descriptive qualitative data analysis encompassing three stages: data collection, data classification by data collection technique and problem statement, and data verification. Meanwhile, the theoretical analysis was conducted using R Radcliffe Brown's structural functionalism theory [14] in portraying music reality as a social harmony language within the Tenggerese customary community.

3. RESULT AND DISCUSSION

Community is a dynamic and interdependent organization and association through cultural values, moreover in the customary community. The customary community contains many value systems rooting and implemented in life. The value system is called local wisdom. Local wisdom in the community goes down from one generation to the next through oral tradition or folklore. So many folklores are existent within the community and believed to be a truth and value contained in the community's way as a life philosophy. Tenggerese customary community, for example, was united as the descent of Joko Seger and Roro Anteng, and then "Tengger" value can also be defined as anteng and seger meaning peaceful and prosperous. This value becomes Tengger tribal customary community's life philosophy.

Tosari is a sub-district belonging to Pasuruan Regency's administrative territory. Meanwhile, culturally Tosari is one of 36 (thirty-six) villages located in Tengger customary territory, exactly in sebrangkulon (brangkulon) meaning in the west. Thus, Tosari people's life is highly dependent on Tenggerese cultural values. Geographically, Tosari is located in the slope of Tengger Mountains or exactly in Taman Nasional Bromo Tengger Semeru (TNBTS). Whereas, Tosari Sub District area is divided into 9 villages: Tosari, Sedaeng, Wonokitri, Baledono, Molorejo, Kandangan, Podokoyo, and Ngadiwono. Each of the villages in Tosari has distinctive characteristics, including its social structure and community diversity. Nevertheless, a cultural consensus unites them, that they are Tenggerese, the descent of Joko Seger and Roro Anteng.

Besides, one thing equating all villages in Tengger territory is local leadership. Besides, to be led by the Head of Village in the bureaucratic structure just like in other common villages in Indonesia, Tosari is also led culturally by Customary Leader (Tribal Chief). In contrast to a tribal chief or customary leader in other areas, a dukun in Tengger plays dual roles: social and spiritual. A dukun adat's social role is to be a mediator of community members in social governmental affairs. Besides, a dukun also has the authority to make an important decision in terms of the calendar, rule, and customary sanction. Besides, the important duty of a dukun adat in Tengger is to maintain the harmonization between human and his God, human between humans, and between human and nature. In the process of playing his spiritual role, dukun gets additional predicate, Dukun Pandita. A dukun Pandita serves to lead the customary ceremony and Hindu religious ceremony in the temple (Pura). Thus, a dukun should recite thousands of spells obligatorily.

Custom and habit result from joint principles and ideas composing a culture, and a series of related theories exploring those principles [15]. Tenggerese Community's life in Tosari has some concepts or value orders underlying their life attitude. Tenggerese's life principle is upheld intensely; Tengger is defined as a local community, standing for “anteng-seger” (Tengger) meaning peaceful and prosperous. This anteng-seger principle is taken from mythology developing within community, the origin of Mount Bromo taken from mythology
JokoSeger and RoroAnteng. Concept "anteng" is elaborated in Tenggerese customary community's life principle, "SepiingGunem, RameingGawe" meaning "talk less do more".

Collective mentality is composed of reciprocal effect of individual's thoughts resulting from the group's membership and participation in collective activity [15]. As a part of Tenggerese Customary Community, Tenggerese youths must implement their custom amid inevitable modernization. They are obliged to follow the rituals existing, either customary or religious ones. On the 14th and 15th dates of Kasodo month (Tengger calendar), youths are preoccupied with preparing YadnyaKasada Customary Rite. One day before they would be preoccupied with preparing ongkek to welcome the customary rite. They will float the ongkek on Mount Bromo's cauldron during Kasada. So are other customary rites such as unan-unan and entas-entas.

In addition to preparing ongkek to be brought into the cauldron during "YadnyaKasada" rite, Tenggerese youths also prepare music instruments they would bring with them. They brought music instruments like simpler gamelan played by walk. The music instrument includes kendang, gong, and serompet. One music instrument distinguishing it from other common gamelan is serompet. This music instrument is a type of blown music instrument, a kind of trumpet made of pedu wood with dragon carving on its rod. This music instrument is used at certain moments only, for example in the customary rite. Most Tenggerese gamelan music players are youths. This music performance is expected to grow collective characteristics and mentality. Music is expected to internalize customary values as the collective mentality of Tenggerese youth. It, according to Radcliffe Brown [14], is a part of the cell regeneration process, in which new cells appear to replace the old dead ones. Thus, this presence of new cells will enable the system of the organism to run.

The condition of Tenggerese youth today still gives an expectation to the existence of customary values. Community education is undertaken through religious education within society. Religious education in Tengger can transmit belief system values to children as collective characteristics. In addition to community education, family education becomes very important. The family affects considerably the creation of children's behavior, because, through family, children will know the society where they live and the family's value and culture that will later affect them when they go out of their family [16]. Therefore, in education as a process of transmitting collective (customary) values, the youths cannot stand to be a distinctive entity. It is because, according to Radcliffe Brown, the entities will establish a relationship that will unite the one and another. Each of the entities has its function and takes care of each other, thereby will create a structural unity.

3.1 Collective Characteristics of Tenggerese Youth

Custom and culture are the expressions of "people spirit" or collective mentality becoming the foundation [15]. The implication of people's spirit is reflected in language, belief, and custom as the collective characteristics of the social group and as the foundation of all mental activities. The collective mentality is composed of the reciprocal effect of an individual's thoughts resulting from the group's membership and participation in collective activity [15]. As a part of Tenggerese Customary Community, Tenggerese youths must implement their custom amid inevitable modernization. They are obliged to follow the rituals existing, either customary or religious ones. On the 14th and 15th dates of Kasodomonth (Tengger calendar), youths are preoccupied with preparing “YadnyaKasada” Customary Rite. One day before they would be preoccupied with preparing ongkek to welcome the customary
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3.2 Music and Tenggerese Community

At one night, Tosari youths assembled in Mas Jaya (Tosari youth leader)'s house. Mas Jaya's house is located exactly in front of Tosari Village Office, a strategic place for the youths to assemble. That night is a part of nights on Ramadhan month. They assembled to prepare for walking around the village to wake up the people who will undertake fasting worship to do sahur, although most of youths are Hindu adherents, including Mas Jaya. Besides, the music instrument they used was music instrument used in Tengger Hindu rite, like kendang, gong, and serompet and other simple tools such as kentongan (drum made from bamboo or wood). Even some of them used household appliances such as gallon, pan, frying pan, spoon, etc to be a music instrument. They defined music they played to be patrol music.

Patrol music develops in some areas in East Java: Jember, Mojokerto, Probolinggo and other regions. Located in East Java's territory, Tenggerese community also develops patrol music. In Tosari village, the patrol music activity functions to wake up people to do sahur or round (patrol). Besides, the existence of patrol music enlivens the night circumstance on Ramadhan month, moreover, Tosari is a cold and quiet mountains area. Although patrol music is not Tenggerese's original tradition, this cultural activity has been existing since a long time ago and has become Tosari youth tradition. However, patrol music in Tengger acculturates with traditional music instrument like serompet. Somehow, it suggests that music becomes a collective characteristic of Tenggerese youths.

This article does not discuss diffusion or acculturation of patrol music but focuses more on music discussion as a collectivity in community's social structure. Patrol music potentially strengthens the social relationships within community. In Tengger community in Tosari most people of which adhere to Hindu religion, they are tolerant to the existence of patrol music at night on Ramadhan month. Event those playing patrol music to wake up the people who will do sahur are those adhering to Hindu religion. It indicates that the existence of community music teaches tolerance and even pluralism language.

The existence of patrol music in Tengger potentially strengthens social relation within the community. The first relation is that between patrol music players. If the players do not have the feeling of commonness and harmony, the music created will not be harmonious. Moreover, these players of patrol music are youths coming from different religious
backgrounds. The second relation is that between players and the community as the music consumer. This patrol music is played at night when people take a rest. Moreover, Tengerese people adhering to Hindu religion do not perform fasting on Ramadhan month. If people cannot accept or feel disturbed by the existence of music, this music will not exist and develop until today or in other word, there will be declination from the people. From this relation, it can be described that harmonization created in patrol music can create harmonization in social relation as well. In other words, natural order will be brought into the social order. This existence of music also becomes one of the entities existing and having a function in the harmonization system in community's life.

3.3 Music as a Language of Social Harmony

Music is a form of art that functions in society as a media for peace. Because basically music is a universal language [19]. Through music, humans can articulate their thoughts and feelings stored in memory as part of cultural heritage products and products of social life experience. The articulation process continues with the construction of meaning that is communicated through music and accepted by fellow humans. This research shows that the Tengerese people who are an indigenous community who occupy Mount Bromo in East Java, they still use music as a language of harmony during the community. As for many who have dealt with similar problems, one of them is Tika Lestari of 2017 [10], which discusses music as a medium of peace in Maluku. Where the collective memory of the Maluku people as family people can be revived if the imagination and cultural emotions of the community are touched by the brotherhood messages based on cultural values contained in the Maluku local music elements. Likewise in this study shows that the cultural emotions of the Tengger indigenous people are touched by the messages conveyed by their young children through music. Do not look at the background of religion and socio-economic status, when celebrating religious holidays or religious moments Tengerese young relatives channel their cultural expression with music.

In the process of music, young Tenger does not limit one particular type of music and instrument. But the music used is patrol music which is not original music from Tenger. The tools used are also not limited but the harmony created can increase the solidarity of others. The harmony created in music doesn't even matter anymore, because social processes are the main thing. This is different from Sabrina Zerar and Bouteldja Riche's research [9], that Algerian music can explore the performance of spirituality, music instrumentation is very important.

4. CONCLUSION

As a customary community, Tengerese people in Tosari Sub District has value order corresponding to their collective characteristics reflected on their belief, custom, and language. In addition to religious values, Tengerese customary values are also taught to intermediate generation (youths). As the intermediate generation, the youths have the advantage of being responsive to the change. Tosari people have concept or values underlying their life attitude, "anteng-seger (Tengger)" concept meaning peaceful and prosperous. Anteng value order can also be defined as calm and not talking too much, that can be elaborated again into concept of "SepiingGunem, RameingGawe" meaning "talk less do more".
One of the collective characteristics of Tenggerese community members in Tosari is manifested into music art. In addition to having customary music and distinctive Tenggerese music instrument, Tenggerese youths also love playing patrol music, moreover on Ramadhan month. Although it is not Tenggerese original culture, the people, particularly the youths, can accept the presence of patrol music. Patrol music in Tenger acculturates with a local instrument, serompet. Patrol music in Tosari becomes a harmonization language within community. Firstly, harmonization is created in the reflection of tones created by the instrument playing. Secondly, harmonization is created among the players. Harmonization will not be created if the players do not play it compactly. Thirdly, harmonization is created among those consuming the music, moreover, majority Tenggerese people adhere to Hindu religion, and this music is intended to wake up the people to do Sahur worship at night. So, through music system, the harmonization existing within the community can be maintained, and the subject of maintenance is youths.

REFERENCES

Effect of Contextual Teaching Learning Model on Motivation and Learning Outcomes in Civic Education Learning in Junior High School

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ABSTRACT

The learning model has become the latest issue in Civic Education. This study analyzes the Contextual Teaching and Learning (CTL) learning model to improve students' motivation and learning outcomes in civic education learning. The CTL learning model aims to make students more able to solve a variety of real problems both in lessons and problems that exist outside of school. The research method uses a quantitative approach. The quasi-experimental method was used in a pretest and posttest design group. This research uses random sampling. Then the subject of this study was 34 students in SMP Negeri 6 Yogyakarta. The results of this study indicate that the CTL learning model on the civic education learning of Pancasila values as a basis for the country and the nation's life outlook significantly influences the motivation and learning outcomes of students. Also, the CTL learning model can improve learning outcomes in the medium category.

Keywords: CTL, learning motivation, learning outcomes, civic education

1. INTRODUCTION

Education is a dynamic manifestation of human art and culture for its developmental requirements. It is these developments and changes that are supposed to work with a changing culture of life. Education is a very strategic situation to improve the quality of the Human Resources (HR) of the Indonesian state and includes professional aspects, knowledge, and abilities by linking the demands of the development of the nation. The aim of education is expected to be to guide and deliver students to changes in student development, such as; student behavior, intellectual, and morals in the social environment of students. The success of achieving these goals is measured by students' mastery of the information conveyed by the teacher. Teachers are expected to be able to guide and guide students because education rests on the process of active learning or the participation of teachers and students in the teaching and learning process.

One of the realizations of the objectives of national education is through learning Civic Education. National education based on Pancasila aims to improve the quality of Indonesian people, namely people who have faith and are devoted to God Almighty, virtuous character, personality, discipline, working hard, tough, responsible, independent, intelligent, smart,
skilled, and physically and mentally healthy. Civic Education in accordance with the contents of the 2006 Curriculum is education about values whose targets are not merely the transfer of knowledge but are more emphasized on the formation of attitudes [1].

The purpose of Civic Education in schools is more emphasized on the mastery of knowledge and skills that can provide students with provisions in facing daily life [2]. According to Johnson & Morris, the main role of citizenship and Citizenship Education in the country is related to the process of state formation and is designed to build a shared identity instilling patriotism and loyalty to the nation [3]. In the process of learning Citizenship Education requires active activities, so that students can develop their thinking patterns so that they can think critically and rationally so that the results of their learning will develop in a better direction.

Factors that influence learning outcomes are factors experienced by students such as learning attitudes, motivation, concentration, self-confidence, intelligence, learning ideals and learning habits. These factors are internal factors, while external factors are factors that influence learning activities such as teachers, facilities and infrastructure, environment and school curriculum [4]. The success of Civic Education learning in schools depends on the way teachers teach in class, regarding the professional skills of Civic Education teachers so far, there are still many Civic Education teachers in teaching using conventional methods or lecture methods with an emphasis on students' ability to memorize [5].

Learning motivation of students in SMP 6 Yogyakarta in the author's view is still very lacking or weak. This is due to the lack of encouragement and attention from the teachers at the school. Facts in the field, many students are outside the room during class hours, many students do not collect assignments, do not wholeheartedly, and sleep during class hours. To increase student activity, appropriate learning models need to be developed to convey various concepts in learning that provide opportunities for students to exchange opinions, work together, interact with teachers and respond to the thoughts of other students.

The application of various learning methods or models seeks to increase the success of students in learning and at the same time as one indicator of improving the quality of education. The Contextual Teachings and Learning (CTL) learning model is an effective and efficient learning model as an alternative. According to Rahman et al who stated that the CTL learning model can improve the quality of learning and the development of critical thinking skills as good citizens in social science learning, in the CTL learning model the teacher and school become an integration of character education with a contextual approach [6].

From the results of research conducted by Suhartono with the title 'Changing the Textual Learning Pattern of Textual to Contextual Pattern (CTL)', concluded that contextual learning can connect material with the context of everyday life in finding meaning in life and very suitable to be applied in citizenship learning that has the competence to prepare students to become good citizens in the life of society, nation and state [7]. This is in line with research conducted by Setyati with the title 'The Effectiveness of the Implementation of the Contextual Teaching And Learning (CTL) Model and Cooperative Learning Model in Improving Student Learning Outcomes in Pkn Lessons in State Junior High School 2 Jeruklegi Cilacap Regency', the study concluded that the CTL learning model is more effective than the Cooperative Learning model in improving student learning outcomes in Civics Learning in SMP Negeri 2 Jeruklegi Cilacap district [8]. Not much different, the results of Darmawati's research entitled 'The CTL Model in Learning Citizenship-Based Citizenship Education' shows that efforts to embed national character values in Civics learning are given through a cooperative approach, while the type for the type is adapted with the subject matter approach analyzed by teachers and focused on the use of cooperative models with predominantly CTL model types. Thus
creating classrooms in which students become active participants and responsible for learning [9].

After the background has been explained, the author wants to find out how the contribution of the CTL learning model and learning motivation towards the learning outcomes of students with the title of research ‘The Effect of Contextual Teaching Learning Model (CTL) on Motivation and Learning Outcomes of Civic Education in Junior High School’. This learning model is expected to be able to involve students in the whole learning process and can involve all aspects, namely cognitive, affective, and psychomotor, as well as physically and mentally involving all parties in learning so that students have freedom of thought, opinion, active and creative.

2. **METHOD**

The method for measuring learning motivation uses a quantitative approach with quasi-experimental methods. Meanwhile, learning outcomes are measured by the quasi-experimental method. The experimental design used was quasi-experimental with one pretest-posttest design group. This research was conducted in Yogyakarta 6 Public Middle School, using 34 students of class VIII as subjects. This research uses purposive random sampling.

\[
< g \geq \frac{(S_{post} - S_{pre})}{100 - S_{pre}}
\]

Explanation:
- \(<g> = \text{gain normalized}
- S_{post} = \text{score posttest}
- S_{pre} = \text{score pretest}

Subsequently interpretation is presented in Table 1.

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<tr>
<th>Substantial Percentage</th>
<th>Interpretation</th>
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<tr>
<td>( g \geq 0.7 )</td>
<td>High</td>
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<tr>
<td>( 0.3 \leq g &lt; 0.7 )</td>
<td>Medium</td>
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<td>( g &lt; 0.3 )</td>
<td>Low</td>
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3. **Result and Discussion**

3.1 **Result**

3.1.1 **Student Motivation Data**

<table>
<thead>
<tr>
<th>Tabel 2. <em>Paired Samples Statistics</em></th>
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<td>Mean</td>
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<tr>
<td>Pair 1 Sesudah perlakuan</td>
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<td>Sebelum Perlakuan</td>
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<th>Tabel 3. <em>Paired Samples Correlations</em></th>
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<tr>
<td>N</td>
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<tr>
<td>Pair 1 Sesudah Perlakuan – Sebelum perlakuan</td>
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### Tabel 4. Paired Samples Test

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<thead>
<tr>
<th>Paired Differences</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
<th>95% Confidence Interval of the Differences</th>
<th>t</th>
<th>Df</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sesudah Pelakuan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sebelum Perlakuan</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- Output Paired Samples Statistics shows the mean after treatment 101.91 and the mean before treatment 98.82, while N for each cell is 34. While the Standard Deviation for after treatment is 14,919, and the standard deviation before treatment is 17,497. The mean standard error for after treatment was 2,559, whereas before treatment was 3,001.

- Paired Samples Correlation output shows the magnitude of the correlation between the two samples, in which both the correlation figures are 0.379 and the significance level is 0.027. Decision making is based on the results of the probabilities obtained, namely:
  a. If the probability is > 0.05 then the null hypothesis is accepted.
  b. If the probability is < 0.05 then the null hypothesis is rejected.
  
  The magnitude of the significant value of 0.027 is far greater than 0.05. This means the hypothesis that states there is a relationship between after implementation and before implementation, in other words between after implementation and before implementation does not have a significant relationship.

- Output Paired Sample Test displays the results of a comparative analysis using the t-test. The output shows the mean after implementation and before implementation is 3.008, the standard deviation is 18,817, the mean standard error is 3.119. The lowest difference is both -3.257, while the highest difference is 9,434. Test results t-test = 0.990 with df = 33 and significance 0.329. Interpretation of t0 can be done by:
  a. By referring to the t-test value by comparing t0 (t observation) with tt (t table), where the df = 33 number is obtained: 2.03 for the significant level of 5% and 2.74 for the significant level of 1%. With t0 = 0.990 means greater than tt (mathematical sign - (minus) in this case is ignored) at a significant level of 1% (2.03 > 0.990 < 2.74) which means that the null hypothesis is accepted.
  b. By referring to the amount of significance. In this case, the decision is taken with the provisions,
    - If the probability is > 0.05 then the null hypothesis is accepted
    - If the probability is < 0.05 then the null hypothesis is rejected
    
    With a significance value of 0.027 means greater than 0.05, it means a null hypothesis which states that there are differences after treatment and before treatment is received.

  There is a significant difference between after treatment and before treatment. The difference in mean shows that after treatment is better than before treatment.
3.1.2 Data on student learning outcomes

<table>
<thead>
<tr>
<th>Data Source</th>
<th>Class</th>
<th>Pretest</th>
<th>Posttest</th>
</tr>
</thead>
<tbody>
<tr>
<td>Min</td>
<td></td>
<td>30</td>
<td>70</td>
</tr>
<tr>
<td>Max</td>
<td></td>
<td>60</td>
<td>85</td>
</tr>
<tr>
<td>Mean</td>
<td></td>
<td>42.00</td>
<td>73.82</td>
</tr>
<tr>
<td>Median</td>
<td></td>
<td>40.00</td>
<td>75.00</td>
</tr>
</tbody>
</table>

The score of learning outcomes using the CTL learning model in Table 5 is quite high. The mean pretest score was 42.00 while the posttest score was 73.82. Test results after treatment using the CTL learning model have an average score higher than before treatment.

3.1.3 Increasing the value of student learning outcomes on the values of Pancasila as the State Basis and Nation's Life View

Improved student learning outcomes are calculated through the average value of the class using the calculation formula n-gain. The results of the pretest and posttest conducted to 34 students as research subjects to analyze the improvement of learning outcomes on the material values of Pancasila as the basis of the country and the nation's life outlook can be seen in Table 6.

<table>
<thead>
<tr>
<th>Number of Samples</th>
<th>N-gain Average</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>34</td>
<td>0.542</td>
<td>Medium</td>
</tr>
</tbody>
</table>

Table 6, shows that the n-gain value is 0.542 medium category. This means that the CTL learning model significantly influences student learning outcomes.

3.2 Discussion

3.2.1 The Effect of Contextual Teaching Learning Model on Motivation and Learning Outcomes in Civic Education Learning in Junior High School

In implementing learning, a model is needed for the achievement of such learning. The learning model includes information, thinking skills, ideas, and also appreciates these ideas. There are many models chosen by teachers in implementing learning, such as PPKn learning, teachers can use the Contextual Teaching and Learning (CTL) learning model. The CTL learning model is identified as a promising model and actively engages students and promotes improved learning and skills development. The CTL learning model has been defined in different ways, based on the intentions of groups who fight for its use [10].

One form of contextualization is basic skills such as reading and writing. It is also used in the field of teaching discipline without focusing on basic skills. The teacher presents authentic practices related to topics taught to deepen domain knowledge. Problem-based learning contextualizes learning content in real-life situations [11]. The contextualization model shows that it is more effective and works better for students who previously had a fair second level of language knowledge. In a contextual approach, the role of students is life and death. Students are persuaded to use language creatively and collaboratively. In creating an
extraordinary atmosphere for learning the teacher emphasizes several models such as making teaching objectives clarified, emphasizing their own chosen models for the use of language in and outside the classroom [12].

Contextualization has extraordinary depth and influence on various language skills of students. In the field of language learning and teaching, contextualization occurs through bridging ideas and concepts across courses. The contextual curriculum helps students learn language skills by teaching skills using authentic contexts where students must use those skills in the real world [13]. Contextualization has also been used in teacher education. Where the aim is to prepare pre-service teachers to integrate literacy into teaching content fields and motivate and enhance their feelings and sensitivity related to learners' real and real-life situations [14].

In the learning process, the teacher is an important component of learning. Teachers in the context of learning have a large and strategic role. Teachers who are directly dealing with students to transfer science and technology while educating with positive values through guidance and example. The teacher is very influential in motivating to learn. Motivation provides a definition, motivation as a series of efforts to provide certain conditions so that someone wants and wants to do something, and if he does not like it, it will try to negate or avoid the feeling of dislike [15].

During the learning process that uses the CTL model, the teacher links the material to be taught the real-world situation of students, and encourages students to make connections between the knowledge they have and their application in daily life [16]. The impact of the CTL learning model on students, namely: 1) students will understand that all the actions carried out will affect others, help communicate with others. 2) develop each individual student, pay attention, motivate and encourage each student, and students will respect their peers and adults. 3) achieving high standards, identifying clear goals and motivating students to achieve them, as well as showing them ways to achieve success.

In implementing the CTL learning model there are several stages, as follows: 1) the invitation stage, students are encouraged to use the initial knowledge about the concepts discussed, 2) the exploration stage, students are given the opportunity to investigate and find concepts through the collection, organization, interpretation of data in a discussion activity about the problem discussed, 3) the explanation and solution stages, students provide an explanation based on the results of observation along with reinforcement from the teacher, and 4) the stage of taking action, students can make decisions, use knowledge or skills, information or ideas, submit follow-up questions, make suggestions individually or in groups related to problem-solving [16].

The researcher applies the learning model to the PPKn learning of Pancasila values as a basis for the nation and the nation's life outlook. Improving the ability to understand the meaning and linkages of the Pancasila precepts in understanding the Pancasila as a whole through the CTL model, so students are trained to be more active and appreciate their role in the CTL game. In addition, students are trained to discuss with the group and work together to improve each other's role in the game. As for increasing students' motivation in learning PPKn on the values of Pancasila values, researchers provide rewards to reward successful students [17][18].

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Implementation of Participatory Design Approach in Jakarta Community Center (RPTRA)

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ABSTRACT

Jakarta is the city full of symbolism where most of government projects are manifestation of authority’s agenda. Using the top down approach, political insinuation in architecture and built forms are common practices in many countries to convey national identity. In 2015, the Governor of Jakarta launched the Jakarta community center called RPTRA (Ruang Publik Terpadu Ramah Anak) as a new direction for making public spaces. The 6 pilot projects located in 6 municipalities of Jakarta work as representatives of the new Jakarta. These projects not only symbolize the new face of Jakarta, but also portray it as a happy city. While most of policy in making public places uses top down approach, these new community centres proposed a different perspective. Grounded heavily on bottom up and participatory design approaches, the Governor of Jakarta deployed a team to initiate the program and included public participation in every step of its development. Yet, to what extent these community centers have enabled people to actively engage in the process of participative design? Through observation, interview and a series of group focused interviews, this article looks at the ways in which public space became an arena where government’s agenda and people’s participation meet. The participative design process has a long way to go to be ideal, but these pilot projects have put Jakarta as a new symbol of a democratic city. For its many layers of history, Jakarta collects, channels and diminishes people’s dream, imagination and hopes.

Keywords: architecture, participative design, public space

1. INTRODUCTION

The city should be an object of analysis, as it is a “theatre of human events” [1]. The city should not be seen as a representation per se, but rather as a collection of events and feeling. For every event, it contains the memory of the past and potential memory of the future. The city is a locus where possibilities of events can be accommodated and constituted. The question is how if a memory of a city connects it to a bad memory? Some cities are well known as unfriendly or dysfunction while some is portrayed as livable. The design of the city should put happiness at stake, it is impossible to separate the life and design of the city [2].

While architects and urban planners design the city based on utopian thoughts and formulate the way in which people interact within the built form, Lefèbvre argues that the way the space is used is indeed the privilege of space users [3].

Events and activities in public space then became some indicators of how happy a city can be. Yet, existence of public space cannot be separated from the intention of authority. As
Lawrence Vale argues that architecture can symbolize and legitimate power of a specific regime [4]. In this case, public space might embody the authority’s intention [5]. Therefore, it is interesting to analyze the way public space is designed and how it negotiates the needs of public and the government. As public space is designed for public, quite often it only represents the needs of government. However, recently there are some approaches to shift from top down approach to user-centered design process, namely participative design approach. The process specifically looks at the ways in which fulfilling the needs of the users [6]. As opposed to the needs of fulfilling the authority’s agenda, participatory design approach focuses on what should be done for the best of the users [7]. The main problem is, how to mediate people’s need and incorporate it into design. The process requires dialogue between architect, users and social researcher. However, this process is rather tricky and often blurs the intention between the users, social researcher, the architect and the government. As planning and design is a wicked problem [8], nobody agrees about what the problem is exactly. In order to understand the problem, we need to dig out exhaustive possible solutions ahead. The process of design participation needs to distinguish the “demand of the clients and the desires of users” [9]. While most of the architects are hired by the clients and often followed the client’s agenda, the general public are often excluded in the process of architectural production. In fact, the production of public spaces has been characterized by the capitalist mode of production, privatization, or overly protection over the daily uses [10]. The idea where everyone has the same right to the city is often being politicized. Architects and urban planners need to accommodate public interests in making public space accessible for everyone [11].

Jakarta is the city with multiple layers of history. Under Sukarno, Jakarta displayed its identity through constellation of monuments and public places in Jakarta [12]. Under the Suharto era, Jakarta portrayed the spectacle of economic growth. The revival of nationalism through revitalization project in the heart of Jakarta was highlighted as the success of Suharto economic reform [13]. After the fall of Suharto, the image of Jakarta was pretty much decided by its Governor. Sutiyoso for instance, revived the image of Jakarta through renovation of Sukarno’s monuments and public places. Under Fauzi Bowo, Jakarta was reoriented as a new postcolonial city through the waterfront city masterplan, named as Giant Sea Wall [14].

Inspired by the TV advertisement of Termorex, late governor Ahok wanted its citizen to care for one another. In particular, Ahok wanted the neighbourhood leader (RT) and district leader (Lurah) to become the first person to be contacted when there was an emergency situation. For Ahok, the neighborhood leader played a major role in the society. Therefore, his manoeuvre was to build a community centre where people can congregate, have activity, see and to be seen [15]. His idea was supported by his former wife, Veronika Ahok who shared the same perspective. Veronika together with Badan Pemberdayaan Masyarakat, Perempuan dan Keluarga Berencana (Community empowerment, women and family planning Department) then asked the government’s counterpart (in this case PT Pembangunan Jaya) to implement the idea. PT Pembangunan Jaya appointed PT Arkonin, PT Jakon and Universitas Pembangunan Jaya to come up with the concept. As the representative of Universitas Pembangunan Jaya, I worked with Achmad Noerzaman as the architect head from PT Arkonin and Sutopo Kristanto as the chief developer from PT Jaya Konstruksi to follow up the concept. Although the initial idea was from the government, I further developed the concept and suggested to include public participation. This idea was welcomed. Veronika agreed and invited Imam Prasodjo as the social researcher to join the group. Public participation in every step of the process of building RPTRA was mandatory and was applied on the 6 pilot projects located in the 6 municipalities...
of Jakarta (Gandaria Selatan, Kembangan, Cililitan, Sungai Bambu, Cideng and Untung Java Island).

To understand the level of participation, we need to investigate the process of involving citizen in the five steps of development based on the Eight Rungs on a Ladder of Citizen Participation proposed by Arnstein. The first two rungs indicate the non-participation level where government policy is only to educate and cure participants. Rung three and four (informing and consultation) show the degrees of tokenism, which allows citizen to speak but they lack the power to ensure the opinion will be carried through. Rung five (Placation) allows citizen to advise the government yet the decision lays in the power holder only. The highest degree of citizen participation lays at the level of Degrees of citizen power. Here, rung six (partnership) allows citizen to negotiate and engage in trade-offs with the government. The two highest rungs are the delegated power and citizen control, which allow citizen to have majority decision-making and full managerial power [16]. As much as Arnstein describes for the level of participation, critics over this idea shows that participants’ own reason in engaging the decision-making process does not always align with this classification [17]. In fact, Choguill’s (1996) argument in redefining Arnstein ladder states that where there is no government support and the citizen is neglected by the government, public seems to take control and have self-management. For Choguill, this represents the bottom of Arnstein’s ladder [18].

This paper investigates the production of public places by implementing participative design approach. It analyses to what extent participative design method has enabled people to be involved in the process of designing, building and administering the public space? For this project, I positioned myself as part of the architect team and social researcher which enable dialogue between the government and the community.

2. METHOD

This research uses the qualitative research methodology to uncover the participative design process, the potential actors, problems and solution in negotiating the space. Zeisel (2006) has outlined that observing environmental behavior deals with the ability to systematically watch how people use the space, interact with other people and environment. By observing the surrounding, it can determine the potential actors, activities and use of places in everyday life [19]. The method is used to uncover the use of public spaces prior to the development of the community centre, certain activities that is potential to be included in the design and potential actors that are considered as active and influential for building public engagement [20].

For the purpose of this research, interview was conducted to gather information on how people define a concrete situation, how important it is, what they will do and what they feel. Using the semi structured and open-ended question, interview was conducted towards potential actors and representative identified during the observation process to uncover both factual and meaning level [21]. Interview was conducted in informal situation by having conversation with the potential actors to uncover their perspective on issues related to the activities and their hopes for the future public place development.

Group focused Interview is useful to identify a series of definition of a situation that is currently faced, to search for a particular opinion and consensus [22]. The advantage of this group focused interview is when a fact presented by one participant incites others to express their opinions and feelings. The group focused interview was used to involve the community in the process of participative community center. The observation, interview and group
focused interviews were conducted within 6 months parallel on the 6 locations since December 2014-May 2015.

3. RESULT AND DISCUSSION

Unlike most of the government project, which concentrate on the public participation at the degrees of Tokenism [23], RPTRA project was aimed to place citizen as the government partner to achieve the citizen power. The participatory design approach involving the architect, the social researcher and the community was conducted at the 6 pilot projects.

3.1. Observation and Interview Process

The first step in observation was to identify potential key persons as representatives from the society to be included in the group focused discussion. Observation was conducted through walking and sampling interview to certain people around the proposed community center area. The observation occurred within the radius of 1 kilometer around the area. Through observation and short interviews, the social researcher team categorized those who are vocal, fully respected by the society, and represent different age clusters in the group. The team identified potential threats, conflicts or possible resistance from the group. The purpose of observing and interviewing certain potential actors was to map the existing activities, facilities and person in charged in the society.

In Cideng for instance, different groups have different views regarding the government plan on building the community center. Some believed that the new community center would dismiss the existing no-registered early education center in the area, while others had their high hopes for the new community center would include the existing. However, some also considered that public space was highly needed to provide a space for interaction in a safe environment. In Cililitan, right from the start people were suspicious about the project. Before I could identify the key person, a group of people claimed themselves as representatives of Cililitan youth community of Gang Buluh. They confronted and stopped me from identifying problems and potential activities. The process of negotiating with the locals took several stages. Distrust and being suspicious postponed the project. As the result, the architect and social researcher had to closely engage with the Cililitan community. As a matter of fact, after an interview it was found that the Cililitan youth community has been in opposition to the local government in implementing policies. This has affected the process of including them in the participative design process.

3.2. Group Focus Interview in Making the Design Concept for the Community Center

Following the observation and interview, potential activities and potential key persons who could take charge and influence the community were identified. During the Group Focused interview, I invited certain key persons to have deeper understanding about their interpretation and future dreams about the community center. Here, the architect and social researcher were hands in hands in nurturing community’s participation, especially in developing design concept for the community center. Based on the initial design from the architect, I held the group focused interview to provide feedback for the architects. This process allowed community to participate in designing the community centre based on the needs and hopes. For instance, in Cideng the architect team presented the master plan and architectural drawing as their first response to the needs of the community. On the master plan, the architect allocated the hall for community gathering, library for kids, and early education centre in the main building. Meanwhile, the existing local neighborhood secretariat was opt out (Figure 1)
The group focused interview was held aiming to get a feedback from the representatives. Participants were divided based on age category (elderly, parents, teenagers, and children) to get complete aspiration from different clusters of community. The groups discussed the activities that should be regularly run in the community center which affect the design proposed by the architect. Based on the result, the team could gather information on community’s expectation, dream and opinion on the proposed design.

While the Group Focused interview in Cideng was relatively effective, the same process faced difficulties in Cilititan. The Family Welfare Organization was in conflict with the local youth. As the Family welfare organization has a strong connection with the government, the youth community of Gang Buluh had interpretation that the community center was just another government led project without considering local aspiration.

Meanwhile, Kembangan, Gandaria Selatan, Sungai Bambu and Untung Java area had a smoother process than the former two. The interaction between the government, the Family Welfare organization and the community were strong [12]. This accelerates the process of participative design as the community is so adaptive and welcome to the proposed design.

The Group Focused interview on the concept design on these 6 locations is to do participative design and receive initial feedback from the community. Here the social researcher and the architect worked together to reach the negotiated space approved by all parties. Once the group agreed on the consensus, the architect revised the design before presenting it again in front of the community on the next step.

3.3. Group Focused Interview in finalizing design

Based on the initial feedback, I held another round of Group Focused Interview to receive final feedback from the community about the revised design. At this stage, negotiation on the organization and the use of space will be finalized. The role of social researcher is to negotiate the differences between the ideal and the limited space. Based on the group focused interview, all parties in 4 locations agreed and signed the final design to show their commitment and accepting the negotiated space. Some differences such as activities to be included and the space allocation were mediated.

3.4. Working together in building the community center

Once the final design was agreed, the architect and social researcher team initiated another event to raise community engagement in building the RPTRA. The participative design approach was not only aimed during the design but also the development of the community center. On the ground-breaking day, the people surrounding the area and all the
representatives together with the architect, social researcher, the local government and I helped the construction workers in building the community center. The representatives from different groups were invited to the event. During the process of building the community center, some representatives in Cideng did not join the event. They chose to watch the process instead of actively involved in the process. However, in Cililitan the formerly divided groups joined the event and helped the team to clean up the site. The process became a turning point and realization of the broken hope due to the difficult argument from the previous Group Focused Interview sessions.

3.5. Group Focused Interview in planning activities, PIC and facility sharing.

This process is the last step of participative design approach. The Group Focused interview with architect, social researcher and representatives was held to designed types of activities, schedules and persons in charge. The aim of this group focused interview was to raise community awareness, responsibility and facility sharing. The process was carefully done by observing and questioning the representatives about their community engagement. The appointed persons in charge were the local leaders consistent in joining the Group Focused Interviews and showed big interest in empowering the locals. This process allowed the new appointed leaders both from the formal organization and the informal groups to work together with the community.

All these five steps of development were carried out on the 6 pilot projects. Through the process, the community sees a way that aspiration may be channeled, and differences may be negotiated. During this process, all the differences seem to have gone away as they saw the community centre to be for the interest of all. Even though the attempt to include community in designing RPTRA, community representatives were at the tokenism higher level, the placation degree, where community can advise on how the design should be but leave the decision to government and the architect team. Community participation was at the degrees of citizen power where the government has partnership with the community in building the RPTRA. In other stage of development, community participation was at the maximum level where they decided activity schedule, person in charge and facilities sharing. During this stage, public participation is at the highest level of citizen power where citizen control takes place.

4. CONCLUSION

Despite all the problems faced during the process of participative design method, the process had open the eyes of both sides (the government and the community). These 6 pilot projects facilitated the community’s expectation, dream and hope. Regardless some difficulties, these community centers were launched in May 2015. Considered the RPTRA to be a successful project, Ahok instructed to build 200 RPTRA located on each Jakarta district based on these 6 pilot projects. Using CSR fund from companies, Ahok built another 51 RPTRA by 2016 [24]. He continued his program and partly-launched around 123 RPTRA in 2017 including the most famous RPTRA Kalijodo designed by Yori Antar. Unfortunately, the project received massive criticism as it was built by the CSR funds instead of government budget. Ahok then made maneuver and collaborated with the Housing bureau to build the rest of ongoing projects. In 2017, Ahok was forced to quit his governance due to blasphemy case and replaced by vice governor Djarot who continued his RPTRA dream. Even though the process of participative design approach was not ideal, community had a chance to channel
their aspiration. The new face of Jakarta is no longer through the constellation of monuments in the center, but rather by the development of hundred community centers sprang across the city. Jakarta was intended to be portrayed as a happy and child-friendly city.

REFERENCES
Ornamental Variety Of Bugis Houses In Aha Village

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ABSTRACT

The traditional house is a work that grows and develops under the influence of tradition, social activities, culture, and community behavior in a nation, and is part of the identity of a community. This study aims to find decorative patterns, meanings, and efforts to preserve traditional architecture on Morotai Island. Particularly in the settlement of the Bugis village of Aha village, the existence of Aha village has existed since 1950; the type of research is a qualitative research study using an observation and interview approach with the sampling technique carried out by purposive sampling. The results of the study show that in terms of living residents the community still adopts traditional Bugis architecture. Where can be seen from the shape of the house and all the procedures for its construction? In terms of material using local materials that are friendly to the environment. The existence of this Bugis house should be preserved because it has philosophical values. The Bugis tribe is a traditional house that has various decorations in various building elements as an aesthetic expression and has a philosophical meaning.

Keywords: Traditional Architecture, Aesthetics, Ornament, Traditional Houses, Buginese Tribes

1. INTRODUCTION

The traditional house is a work that grows and develops under the influence of the tradition of social culture activity and community behavior in a nation and is part of the identity of a community[1]. Traditional house are buildings with structures, procedure for making and ornament that have their own characteristic and are passed down from generation to generation[2]. Therefore, traditional Bugis house is supposed to be a reflection of a culture that has meaning and function. It was seen in the traditional house of Aha village that has become the identity of the Bugis tribe in the Pulau Morotai Regency as an asset that deserves its existence amid the glitter of modernization. The characteristic of the Bugis house is the house stage.in academic society needs to be conducted and intensified to cope with those problems.

House on stilts is an architectural product that is built without architects, and is one of the innovative forms of natural environment, even material to the structure is also taken from the surrounding environment[3] as well as the stilt house in Aha village built without using architects and material s taken in the local environment.

The Bugis House in the Aha village is an existing settlement since 1950. The community citizens still adopt traditional Bugis architecture, where can be seen from the shape of the
house and all the procedures for its construction. The material is still using environmentally friendly local materials. The existence of this Bugis house should be preserved because it has philosophical values.

Vitruvius says that three important elements had to be the basis of architecture, namely comfort, robustness, and beauty. The beauty of the building is usually used in an ornament. To know the ledge of the building can be seen from the shape of the variety. Decorative variety is a character in the establishment of self-development [4] That the ornamental variety is used as a symbolic meal of prosperity and safety[5]. Ornaments arise because it is inspired by two factors namely technique factor, and emotion factor, the technique factor in ornament related to the stamp or the object is made and how making it a sedation of emotion factor is the copyrighted result of belief, religion and magical[6]. The presence of an ornament in midst of human life since prehistoric times until now is not only expressed as an ornamental object, but in it also contain values, norms, and customs in accordance with the view of the supporting community, ornament are presented as markers or in the form of symbols that want to express something[7]. Ornamental variety is a style of building that has symbolic meaning and is influenced by belief, emotion, religion, norm and customs than exist in society

2. METHOD

This research conducted at the Aha village of Pulau Morotai Regency. This research used the method of the analytical descriptions to obtain an idea of the reality of the object by describing the decorative components of the Bugis traditional house. This research using synchronous and diachronically analysis to study the ornaments of Bugis people in Aha village in the building façade. A further interpretation is done to give meaning to various forms of ornamental and function. The Data were gathered through interviews, literature, and observation.

3. RESULT AND DISCUSSION

In general, the traditional House of Bugis has a variety of ornaments or ornaments in some elements of the building as an aesthetic expression and has meaning. The use of decorative variations or ornaments on the work of architecture has been done for a long time as in the classical era. The selection and use of the ornaments at the time had a function as part of a building that has its value and meaning in architecture, especially seen in an aesthetic and decorative facet that gives the impression and character itself On the building[8]. The uses of decorative varieties or ornaments are usually tucked into a separate message and also have a cultural background that existed at the time.

Traditional ornaments can be applied as decorative and constructive elements in the design world. The application of decorative variety is often experienced change and development in terms of shape, pattern, material, manufacture and color techniques. In its development, decorative applications must be preserved the traditional meaning contained in it. This avoids the misuse of decorative ornaments that do not fit into place, so it has a different and wrong meaning[9]. In addition to beautifying the building ornament also have different according to the placement and meaning of the philosophy contained in the variety of ornament used[10].

Ornamental variety in the building is a complementary element of a home that serves to add aesthetic/beauty value. The process of interpreting Bugis house ornaments is generally based on the level of the building structure [11]. The ornamental function is to add aesthetic value to the building. The variety of decoration in the house of the Bugis tribe is different.
from the variety of Bugis ethnic ornaments in general that are identical with the form of flora and fauna. Each symbol that is in the decoration of each building has its function and meaning

3.1 A Variety Of Ornamental on The Head Building

In the traditional architectural philosophy, there is often a depiction of building roofs as a reflection of the human head and has a major role in life, likewise with buildings. While on the roof, it is the most important element in the design of a building. Head of the building in Aha village there are three decorative motifs

1. Fan Motif
   In the traditional house of the Bugis tribe in Aha village found decorative fan-shaped. Homeowners believe that fans can bring sustenance to homeowners. There are seven numbers of nets on a well-meaning fan; where homeowners believe that the creator likes odd numbers so that homeowner is always sheltered by good things.

   ![Figure 1 Fun Motif](image)

2. The Sun Motif
   In addition to the fan, there are also sun motifs on some buildings. The use of solar motifs means that the house dwellers are always enlightened and obtain abundant sustenance. The sun is the source of life that gives warmth to the universe
3. Pattern Geometric
There is a geometric motif that is a repetition of a triangular shape and a repetition of a half-circle shape that is used in several buildings. The representing of a geometric shape is to add aesthetics to the building.

3.2 A Variety of Ornamental Crowns on The Roof
A decorative motif that is found on the crown of the roof or the Bugis community called it Anjong(the pinnacle), the motif is encountered is a pattern of a rooster that means as a symbol of strength, courage and patience homeowner. The purpose of wearing decorative variations on the Anjongintends for the homeowner to obtain the blessing of the deity or the ancestors.

3.3 A Variety of OrnamentalBody of The Building
There are floral motifs on the walls inspired by the plants around the settlement. The purpose of this decorative range is to add aesthetic value to the building so that the residents feel comfortable and home.
Overall, the main function of the ornament is to decorate the building to add an aesthetic impression to make it more attractive to look at. Furthermore, in some traditional societies the use of ornament contains symbolic meaning with a specific purpose related to the philosophy of life of a society. Likewise with the ornament in the Aha Village, some do not have philosophical meaning and only as an aesthetic element, but some use ornament on the building which has to do with the philosophy of life.

4. CONCLUSION

The decoration is not just an aesthetic expression but has a philosophical meaning that has been believed to be hereditary. In the Aha village, there are four forms of decoration on the Bugis tribal houses, which are fan shape, sun shape, geometric shapes, and plant motifs. Pads of traditional architectural decoration are most often found on the head of a building; where the ancient ancestors believed that the top part of the building is a symbol of the upper world which is related to belief in the creator or ancestor that means very sacred.

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Immigrants and Migration Policy during François Mitterrand's Reign

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ABSTRACT

The presence of immigrants from Africa in France began after World War II to rebuild France. Begin in the 1940s, the number of immigrants continued to increase and most of them came from the Maghreb countries. The high number of non-EU immigrants triggered social problems in France which later developed into Islamophobia. Also in the economic area, the number of unemployed in France was increasing caused by low skilled Maghreb immigrants. The immigrant problem was noticed by France in the 1980s, when François Mitterrand was elected as the Socialist President who ruled France for the first time in two periods. This study was conducted using qualitative methods to describe the development of the migration policy of François Mitterrand's government. The socialist style of government tends to be moderate to immigrants, while the right government has firmer measures. The finding of this article shows that the migration policy during the reign of François Mitterrand is ineffective because the number of illegal immigrants living in France keeps increasing and the process of integration between the two parties was difficult.

Keywords: migration policy, François Mitterrand, integration, immigrants in France

1. INTRODUCTION

After the World War I, the workforce in France reduced. In overcoming this problem, the French government welcoming foreigners to work in France. In order to recruiting foreign workers, The Office National de l'immigration (National Office of Immigration) policy implemented easy requirements. This policy increases the number of immigrants in France, which later brought problems in France and other Western European countries [1]. Until this day, the immigrant problem is still in the process of being resolved, not only in France but also in several other EU countries. For this reason, it is necessary to look at the migration policy in the 1980s, because at that time it was the starting point of the increasing number of immigrant populations in France, which was regulated through migration policy. [2] In the late 1980s, the issue of immigration in France became a topic of attention and debate. This study focuses on the reign of François Mitterrand that was marked by a massive and illegal influx of immigrants, thus becoming the starting point for determining the number of immigrant populations in France. For this reason, it is important to look at the impact of migration policy and the efforts of the François Mitterrand’s government in helping...
immigrants to integrate with French society. The purpose of this study is to explain the impact of the migration policy during the reign of François Mitterrand and the process of immigrant integration in France at that time.

2. METHOD

The method used in this study is a qualitative research and historical method. Qualitative research was used to explore and understand the meaning of beings and social problems [3]. The data obtained by this method are related to François Mitterrand’s government, French’s left-wing politics, the condition of immigrants in France and their difficulty to integrate with French society. To further see the impact of Mitterrand’s reign, this study need in-depth research by collecting historical sources systematically to produce synthesized results (generally written) that are useful for understanding historical reality. Historical method helps to evaluate how well the impact by François Mitterrand’s government and the left-wing politics in helping immigrants to integrate with French society, that was seen in the social and cultural conditions of immigrants in France. Data sources that will be used in this study are; journal articles, news articles, books, and statistical data relating to migration policy in France, François Mitterrand politics, and immigrant integration in France.

3. RESULT AND DISCUSSION

Tiersky (1995) analyze that Mitterrand was elected as the first Socialist President in Republic V on May 10th, 1981 which was later considered to be an important inheritance ever obtained from left-wing politics. [4] François Mitterrand’s political career already began from Republic IV. He continued to be President of France for 2 periods, which made him the longest President of Republic V in history.[2] The new president’s policy agenda embodied an ambitious reform program, Mitterrand claimed, his government would precipitate a “rupture” with capitalism, and lay the foundations for a “French road to socialism.” [14] The PartiSocialiste believe in nationalizations, a strong welfare state, and participative democracy. Meanwhile, the main "conservative" party, the right-wing is a party that encompasses traditional conservatives, social liberals, or neo-conservative right. [15] The left and right-wing politics have different characteristics, in the non-EU immigrant issues, both parties tend to reject their presence in France. In applying its policies, we will see that socialists are more tolerant and tend to support the human right by providing remission in their policies compared to conservatives.

3.1 Regulation of May 1981

On May 27th, 1981, the Ministry of internal affairs, Gaston Defferre provide remission to immigrants, through the ONI (Office National de l'immigration) which delay the expulsion of immigrants and keep immigrants who are born in France or children who lived in France before ten-year-old. Also, there is a regularization program that permits temporary residence to all immigrants including those who are illegal. [5] This regulation showed the tolerant character of the Socialists, which is in line with Mitterrand's goal of upholding human rights.

3.2 Regulation of July 1981

Then on July 6th, 1981, immigrants who disturbed public order were threatened to be banished from France. This policy reconsidered the case of expulsion of immigrants and provide three-month temporary resident cards for immigrants who request them, including
those who are illegal and give permission for marriages of foreigners from certain countries. As a result, in 1981-82, many workers applied to obtain a residence permit or work permit. [5] But to stop immigration, Chirac and Barre, right-wing political figures, want to stop family reunification by refusing visas and banishing family members. Mauroy, left-wing political figure, had a different approach, providing an opportunity for everyone who came to France before January 1981 to give a temporary residence permit. [13] Chirac and Barre was considered to be more effective because they managed to reduce illegal foreign workers.

3.3 Regulation of October 1981
The law of October 29th, 1981 regulates the legal process of immigrants in France and provides guarantees for immigrants by not banishing them under certain conditions. These conditions include immigrants who have lived in France before the age of adulthood (under 18-year-old), or who lived in France more than 15 years, who are paired (at least 6 months) with a French citizen, parents of French children (at least one of them lives in France). INSEE study showed that immigrants who were born in Maghreb more often have parents who have not attended school: 42% compared to 21% with immigrant parents from Spain, Portugal or Italy.

A research from INSEE that shows the distribution of immigrants by country of birth and the evolution of the number of immigrants by country of origin, show that half of the immigrants who lived in France in 2008 came before 1987, when Mitterrand was President of France. In summary, the number of non-EU immigrants is a lot more than the number of EU immigrants. Especially in the year of 1982, 1990 and 1999 when Mitterrand influenced France. [6]

The October 29th, 1981 also regulates the conditions of foreign workers in France by providing strict measures against employers who recruit illegal immigrant workers and remove work permits for refugees and eliminate the quota of employees for foreigners. In late 1982, the socialist government emphasized controlling the flow of migration and deporting them to the border. [7] This makes it difficult for illegal immigrants to find a job because companies are not allowed to recruit them even at a low price.

Despite the difficulty of illegal immigrants, the socialist government gave temporary work permission for high school students to work in the 1982-83 academic year. The right to work was granted unconditionally, because of bilateral agreements, with students from Portugal, Algeria, Zaire, the Central African Republic, Gabon, and Togo, and for students with political refugee status. [5] This proves Mitterrand’s success in his relations with other countries. Education is considered as social mobility, so schools are the main instruments and symbols of the French integration model; l’écolerépublicaine this shows that the socialist government gives every child the right to education, even if their parents are illegal immigrants. [6]

3.4 Regulation of July 1984
The government finally recognized the presence of immigrants by making resident cards to those who had permanent jobs and lived in France for more than three years. This resident card is valid for ten years and can be renewed, immigrants also have the right to receive training in their chosen professional fields. In the field of education, as an effort to integrate and fight inequality access to education, the French government implement a priority education zone policy (Zone Education Prioritaire) initiated by the then French Minister of Education, Alain Savary in 1981. [7]

Based on INSEE statistical data for the period 1982-1992 it appears that the policy did not resolve the issue of inequality. Many immigrant students do not complete their education or even choose not to go to school. [8] Research by Sayad in 1991 emphasized the fact that the
educational ambitions for most Algerian families did not guarantee the success of their children in school if their parents do not have a high level of education and do not have a familiarity with French culture.

The Socialist Government is also trying to harmonize immigration and asylum policies together with the European Union. Through the Schengen Agreement in 1985, the five European Commission Member States (Belgium, the Netherlands, Luxembourg, Germany and France) worked together in controlling internal borders and revising visa granting provisions.

This regulation shows that the level of education of immigrants and the next generation of immigrants in France is still a problem even to this day. In 1981, Alain Savary, French Minister of Education initiated Zones d’Éducation Prioritaire (ZEP), priority education zones as one of the efforts to integrating immigrants in France. ZEP combat inequality of education, school failures and accommodate immigrants students. [7] Sadly, ZEP was consider fail due to their social situation than their ethnic origin. Besides the education domain, to fight against the isolation of disadvantaged neighborhoods, Jacques Barrot, Secretary of State for Housing, installs the first suburban plan, banlieue. Banlieue focuses on building a large place to live for immigrants, unfortunately banlieue was seen as slums, public housing, crime, where impoverished non-European immigrant communities is concentrated there. [17] Banlieue aims to provide immigrants coexist with French society, but this worsen the case, the social segregation was more visible than ever, making the immigrants hard to integrate with “French society.” The existence of ZEP and banlieue today marked as an identity of immigrants and their generation to come. The immigrant’s identity was seen as a low class and uneducated people, which hampered their integration progress into French society.

3.5 Regulation of September 1986, La Loi Pasqua

During the Mitterrand administration, there was a period of cohabitation, an institutional co-existence between the head of state and the leadership of the government (anticipation of antagonistic politics) due to the RPR and UDF, right-wing political parties that won a majority in the legislative elections. The first cohabitation period marked by “La Loi Pasqua”, which prevented the naturalization and integration of African immigrants, adding the naturalization process time from one year to two years. The impact of La Loi Pasqua seen between 1993 and 1999, when less than 100,000 people migrated annually to France. As a result, there has been an increase in the number of immigrants, more than 12,000 people were arrested in trying to enter France illegally. [9] The purpose of La Loi Pasqua is l’immigration zero, which aims to control the inflow of immigrants, not only to stop the number of immigrants coming to France but to try repatriating immigrants who had already arrived in France. [16] This policy shows the different characteristics between left-wing politics and right-wing politics and the aims of this policy do not align with the Socialists. Despite more than thirty years efforts that aim to control and reduce immigration, the number of immigrants who regularly come to France does not weaken. The education, integration and stereotyping remain an unsolved problem.

3.6 Regulation of August 1989, La Loi Joxe

Opposition figure, Michel Rocard criticized La Loi Pasqua for being intolerant to immigrants. Through this criticism La Loi Pasqua made legislative changes on August 2nd, 1989 known as La Loi Joxe which created a new guarantee for immigrants by giving residence card and gives protection to immigrants who had family in France; even adding security guarantees and reconsidering deportations against illegal immigrants. [7]

In the 1990s, family migration became more strict than before, the regularization program banishes family members who entered France illegally. Even though family members are not
deported because of the right to family life, they cannot change their illegal status. When the 1997-1998 regularization program aims to provide legal status, the number of immigrants from Algeria, Morocco and Tunisia increased in the censuses of 1982, 1990 and 1999. [5]

During this period, the left-wing government restrict regulations on family migration to reduce the number of immigrants entering France. The attitude of the socialist government tends not to impose deportation on immigrants, but their existence in France is complicated by the government. This regulation seems to repeat the policies that have been applied before but in a more assertive attitude. It can be said that the period of *cohabitation* influenced the socialist style of government which took part in forceful action. Also, *La Loi Joxe* helps immigrants find decent jobs. Research by Barou in 2014 showed that since the early 1980s, the unemployment rate has never been lower than 7% and then increased due to the influx of maghreb immigrants who are considered to be of poor quality. [10]

From 1986 to 1989, the left-wing government gives opportunities to young people to work at low wages and the employers are free from paying contributions through the TUC (*Travaux d'Utilité Collective*) policy and the SIVP (*Stage d'Initiation à la Vie Professionnelle*) policy. In 1989 the CES (*Contrats d'Emploi-Solidarité*) policy was carried out to help young people find permanent employment. Also, *contrat de qualification-jeunes* allows employers to recruit young people and pay them between 30 and 60% of the SMIC (*Salaire Minimum Interprofessionnel de Croissance* or minimum wage).

### 3.7 Regulation of December 1991

This regulation focused on fighting illegal immigrant workers, by deporting more than 30,000 illegal immigrants. The left-wing government provides social protection for illegal immigrants and the right to marry if they have a place to live in France. An example of an effort to integrate immigrants is *La Loi Anti-Ghetto* on July 13th, 1991 which gives housing access for immigrants to reduce the phenomenon of discrimination and social segregation in suburban life. On September 26th, 1991 revoked the right to work for refugees. [7]

### 3.8 Regulation of July 1992, *La Loi Quilès*

Then Regulation No. 92-625 on July 2nd, 1992, known as *La Loi Quilès* by Paul Quilès, left-wing political figure. *La Loi Quilès* retains illegal immigrants and refugees that are not permitted to enter French territory in the "zones d'attente" around the port and airport for up to 20 days. [11]

### 3.9 Regulation of August 1993, *La Loi Pasqua* the second

In March 1993, the parliamentary elections the RPR-UDF opposition parties won the most votes, thus marked a second period of *cohabitation*. Since then, only political *réfugiés* have been allowed into France. The Regulation of August 24th, 1993 or the second *La Loi Pasqua*, introduces the right to family reunion (*regroupement familial*) aimed at preventing immigrants from settling and hold social rights such as health care. As a result, it is difficult for immigrants to bring their families, due to new legal conditions relating to income and housing. This policy also makes it difficult for immigrants to obtain French citizenship who marry French citizens by increasing marriage time from a minimum of six months to two years. [1]

Then *La Loi Guigou* was present to loosen *La Loi Pasqua* by allowing all people who’s born in French territory to apply for naturalization. The naturalization process is rarely rejected and around 80% succeed in gaining French citizenship. This resulting to more and more immigrant children after the age of 16, who have French citizens increased by 32% in 1994 and 43% in 1995. Then, this regulation was abolished by the Socialist Government in November 1997. [6]
Through a report published by the High Council for Integration (HCI) in 2011, French citizens whose parents migrated from non-European countries were twice as likely (24.2%) to be unemployed compared to other citizens. These figures indicate that racial discrimination affects certain categories of French citizens. There is no doubt that the integration of immigrants and their descendants into French society has become more difficult. [11]

This shows that immigrants consider themselves as victims of racial discrimination because of their ethnic origin, their religion or their place of residence. Naturalization and equal rights do not guarantee a successful integration. Differences in race, culture, and skin color lead to negative stereotypes that aimed immigrants. [8] Negative stereotypes trigger discriminatory actions that make it harder for them to get a job and their conditions deteriorate over time as the number of unemployed French continues to rise.

Besides, Maghreb immigrants in France labeled "Muslims" are considered not "genuine" French citizens. During the 1970s and early 1980s, the French Republic took a relatively tolerant attitude around cultural and religious differences, then François Mitterrand came up with the slogan droit à la différence. However, many French conservatives in the early 1980s criticized the leftist government as a carrier of social unrest and the existence of Muslims was incompatible with the values of French laïcité. As a result, President Mitterrand began promoting Islam de France (French Islam) to combine and nurture "Muslims" and make room for French Islamic organizations. [12] However, Mitterrand's efforts to promote Islam in France remained unsuccessful due to the many differences in French values as a secular state and Islam which was considered a closed religion.

The inconsistent regulation that goes back and forth on keeping and banishing the immigrants during the François Mitterrand's reign makes it harder to control the immigration flow, which later made the integration process difficult to do. Even the present-day President, Emmanuel Macron, still continues Mitterrand’s idea, Islam de France to integrate the Muslims in France.

4. CONCLUSION

The need for foreign workers in France increases the number of incoming immigrants, especially immigrants from the Maghreb, which then triggers integration problems. The integration problem in France is interesting because until this day, it has not been resolved, therefore it is necessary to see how migration policies especially in the 1980s when Francois Mitterrand served as the first Socialist President in France. In implementing the migration policy, the Socialist government tolerates the presence of immigrants more than the right-wing government, which tends to be more conservative. This was seen during cohabitation. The involvement of right-wing political figures during the cohabitation period influenced the gesture of the Socialist government that became more drastic. The gesture was seen through the 1997-1998 regularization program which was more stringent than in 1981. The integration efforts of the Mitterrand government are more focused on the younger generation of immigrants by giving them remissions and opportunities to work and get higher education. Unfortunately, the remissions made things worse, the number of illegal immigrants was increasing. It can be said that the remission does not seem to consider the long-term impact of the future conditions of France and merely just to equalize human rights. Through the above explanation, the benchmarks of Mitterrand's success in his efforts to integrate immigrants in France was considered unsuccessful. After Mitterrand's reign, France still unresolved social problem such as racial discrimination, unemployment and low quality of human resources
making the immigrants condition in France is deteriorated, made the integration process more difficult.

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Characters Behavior in the Novel “Orang-orang Biasa” by Andrea Hirata (Literary Psychology Review)

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ABSTRACT

Behavioral analysis is Skinner's approach to studying behavior which assumes that human actions are formed primarily by a history of individual personal reinforcement, and subsequently determined by natural selection and cultural practice. This article aims to analyze the behavior of the main character in Andrea Hirata's Orang-orang Biasa using the theory of Skinner's behavior analysis which says that human behavior is formed by three forces, namely natural selection, cultural practice, and a person's history of reinforcement. This research is in the form of qualitative descriptive with content analysis method. The results showed that: 1) The behavior of Aini's character studied earnestly to enter the Faculty of Medicine and Dragon who chose him regarding the theft he did was influenced by positive reinforcement, while the behavior of Akhirudin who was not enthusiastic at work and Dinah who is willing to do anything so that her child enters the Faculty of Medicine is influenced by negative reinforcement; 2) Natural selection influences Dinah's behavior to survive supporting her children by trading toys after her husband's death; 3) Cultural evolution affects the behavior of Awaludin's debut to find information and shop through internet technology.

Keywords: Orang-orang Biasa, Andrea Hirata, Skinner, Literary Psychology, Behavior Analysis

1. INTRODUCTION

Orang-orang Biasa is an Andrea Hirata novel that tells the story of people in the City of Belantik that are famous for being peaceful and naive so that there are rarely cases of crime occurring there. In that city there is a flock of friends who were born from the lower economic environment and have average academic ability. Written in a humorous style, this novel tells the story of a robbery plan by amateur robbers who aim to pay for pediatric medical college from one of their friends.

This novel tries to raise the reality that not everyone has the privilege of being born. In this novel Dinah’s child named Aini always gets bad score in each subject. However, after her father died of an illness and her sister was indicated to have the same disease, Aini was encouraged to become a specialist doctor to find out the cause of her family's illness. He desperately studied until finally he was accepted into the Faculty of Medicine. A new problem arose, Aini’s family could not afford to pay for tuition at the Faculty of Medicine until finally friends from Aini's parents planned to make a robbery in order to finance Aini's tuition. Packed in a humorous style, this novel tells the story of Aini's parents' friends who were still innocent and never did anything bad finally made plans to rob a bank.
Literary works in essence are indeed not possible regardless of the socio-cultural environmental conditions of the surrounding community [1]. Through his work, writers want to express human problems, in which there is suffering, struggle, compassion, hatred, and happiness [2]. Literature can be an appropriate means to insert advice, social criticism, and provide value education to people who read it [3]. After witnessing various life phenomena in their environment, whether social, cultural, political, economic, humanitarian, religious, moral, or gender phenomena, writers express them in the form of literary works through language media [4]. By originating from reality, the possibility of the world in literary works can be reconstructed by the reader as fiction that seems real or commonly referred to as metalepsis reality [5].

Good literary works are able to invite the sympathy of the reader, invite the response of the reader, and educate the reader moral [6]. Literature became the path of human search for knowledge about self and the world [7]. The novel is one part of the literary work that is interesting to study because it has the ability to describe in detail and complete one character with a few or many people [8].

Therefore, the researcher tries to analyze the behavior of the main character in Andrea Hirata's novel of Orang-orang Biasa based on Skinner's Behavior Analysis theory. Skinner insisted that behavior must be studied scientifically. That is, behavior can be learned well without reference to the needs, instincts, and motives [9]. According to Skinner [10] human behavior (and human personality) is formed by three forces, namely natural selection, cultural practices, and a person's history of the reinforcement that he receives. However, in the end, everything is a matter of natural selection, since operant conditioning is a process that has evolved and cultural practices have become special applications.

2. METHOD

The method used in this research is descriptive qualitative method with content analysis approach. The qualitative research aims to produce round and contextual understanding based on data-rich, nuanced, and detail [11]. Researchers try to give as objective an image as possible about the data obtained in the novel Orang-orang Biasa by Andrea Hirata and try to analyze the behavior of the characters in the novel using the Skinner's Treatment Analysis theory. According to Skinner, human behavior is formed by three forces, namely natural selection, cultural practices, and a person's history of reinforcement [10]. In this case a qualitative researcher deliberately checks and makes small notes to decide how to behave, and also to understand the context and build greater knowledge claims about a culture [12].

3. RESULT AND DISCUSSION

Skinner said that human behavior is influenced by three things, namely strengthening, natural selection, and cultural evolution. The following is a behavioral analysis of the main character Andrea Hirata's Orang-orang Biasa based on Skinner's theory of behavior analysis.

3.1. Reinforcement

“He said, he wanted to be an expert doctor, because he wanted to know his father's illness and his sister's disease now” [13].

In the excerpt of the story above, Aini gets reinforcement from events that happened to her in the past. His father died due to a disease of unknown name, as did his sister who was diagnosed with the same. The incident was a stimulus for Aini to be determined to become a specialist doctor. This includes the type of positive reinforcement, because the death of Aini's father and Aini's sister's illness increases the likelihood of this behavior occurring. Positive reinforcement occurs if the stimulus is included in a situation can increase the likelihood of a behavior. In the next story, the reinforcement was making Aini who initially bad in the lesson be eager to learn in order to enter the Faculty of Medicine to the extent that the teacher made overwhelmed with determination Aini.

Other reinforcement is also experienced by the Dragon character. Dragon is told as a thief who often goes in and out of prison. One day, Dragon went to the police station to report that there would be a sharp armed robbery in the City of Belantik, but Inspector Abdul Rojali doubted the information and instead interrogated Dr agon who was known as a wise thief. The wise thief in the sense that when he is caught stealing, he will voluntarily admit his mistakes, get punished, then be free, then steal again.

"Dragon is a player, a true bitter coffee drinker. He was only in elementary school. However, he has been in the thief's world since childhood. Then, he understood, without reports of theft, without knowing what was lost, without knowing when and where the crime scene, without witnesses, evidence, and causes that lead, without probable causes, as he called it., it's not as easy as the police to catch people” [13].

Skinner recognizes that the human mind is the most difficult to analyze than all human behavior, but at least has the potential to be understood. Thinking, solving problems, and remembering are visible behaviors that take place in a person, but not in the mind. As behavior, these examples can also be explained through factors of reinforcement that are the same as behavior that can be seen (overt behavior).

When Dragon asked about the theft he's doing these days, he acknowledged that in a have stolen three times in a given month. However, he does not want to say what has been stolen and where he stole, because he thinks and remembers that without witnesses and evidence, the mere confession of a thief is not strong enough to get someone punished. This strengthening led to Dragon's behavior not to say anything about the item he stole, where he stole, and with whom he stole.

In addition to positive reinforcement, Skinner also explained about negative reinforcement. Negative reinforcement occurs if the removal of stimulus from a situation can increase the appearance of a behavior. This strengthening was experienced by the teacher Akhirudin who initially taught with enthusiasm and idealism eventually faded.

"Unfortunately, the reality on the ground is not as beautiful as the circular letters in the D-3 Seni diploma. Classic and cliché, he faces an air of art that is not supportive. His advice was not taken into account, the idea was not understood, not counting the government that manages the art of political people. Finally, the Final Teacher learns to accept the harsh reality that as a teacher, the world has forgotten it, as an artist, he will never create a masterpiece” [13].

In the quote, it is known that Akhirudin's teacher lost his stimulus. That gave rise to the behavior of the End udin teacher who lost enthusiasm so teaching was just a routine without passion.
“There have been too many failures in his life. Dinah did not want his child to fail like him. He was ready even though he had to go to prison for 1,000 years even if his son could study at the Faculty of Medicine” [13].

In the quote above, Dinah, Aini's mother, received a stimulus in the form of failures in life that she had been experiencing. The stimulus gave him reinforcement to do anything so that his son could study at the Faculty of Medicine. It is said that Aini, Dinah's child, was accepted at the Faculty of Medicine, but the entry fee was quite expensive and they did not have money. That made Dinah desperate to rob the bank with his friends which is the main conflict in the story of Andrea Hirata's *Orang-orang Biasa* novel.

3.2. Natural selection

As a species, humans are formed by factors of survival. Selection has an important role in human personality. Someone who has a strong tendency towards fear or anger are those who managed to survive the victory over a dangerous condition [9]. In Andrea Hirata's *Orang-orang Biasa*, Dinah is portrayed as a widowed woman who has to support her four children alone after her husband's illness. Dinah's actions were formed by her willingness to survive. After her husband died, her father also died of an old illness. Dinah lost the hold of his life. Therefore, Dinah's behavior emerged to replace her husband's role as breadwinner for his four children.

“The next episode, she married a street vendor too, her childhood friend, had 4 children. Then, her husband died of internal medicine. His father also later died of an old illness. Dinah works hard selling toys to support of four children” [13].

In the quote from the story above, Dinah has a strong tendency towards fear of abandoning her children because her husband who used to make a living has died, as well as his father. The tendency managed to make Dinah out of the dangerous condition, the homeless and hunger, by way of trade toys in the street to feed their children.

3.3. Cultural Evolution

Selection is responsible for cultural practices that have survived as selection has a key role in the history of human evolution and reinforcement factors. Humans do not make decisions cooperatively to do what is best for masyarakat a tnya, but society whose members act in a cooperative tend to survive.

“I have seen on the internet that the Medical Faculty is the most expensive faculty in the country. The tuition fees include advances, building fees, practice fees and so on 750 million 225 thousand 750 silver” [13].

As we know, the development of information technology is growing more rapidly in this century. The internet is one of the results of the evolution of culture in human life. With the internet, all information can be accessed by all groups, including Debut Awaludin, a bookstore keeper who didn't even finish high school. If in the past information was only limited to certain people, now through the internet, everyone can find out the information they want. In this quote Awaludin's debut was able to estimate the cost of education at the Faculty of Medicine even though he had never attended college.
This is also seen in another part of the story which tells how people like Awaludin can get tools to rob such as fake weapons and signal killers in the tracker.

"Where did you get those fake weapons?"

"All our devices, including the signal killers on the tracker, I bought online. In this internet age, Dinah, if you know how, don’t just buy fake weapons, you can buy submarines [13]. "

In the quote above it is mentioned that technological developments have an impact on human behavior in shopping. If people used to shop conventionally with the meeting of sellers and buyers, now through the marketplace people can easily buy the items they want online.

4. CONCLUSION

Literary work is an embodiment of reality as outlined in the form of fiction. As an embodiment of reality, the behavior of the characters in literary works is a representation of human behavior. In the novel Orang-orang Biasaby Andrea Hirata, it is known that the behavior of the characters is shaped by three things, namely reinforcement, natural selection, and cultural evolution. Aini's character gets reinforced to study hard to get into the Faculty of Medicine, while Dragon gets reinforced for not saying about the theft he committed. In contrast to Aini and Dragon who received positive reinforcement, Akhirudin's character got negative reinforcement so that his enthusiasm for work was lost. Likewise with the figure of Dina H who gets negative reinforcement thus encouraging her to do anything so that her child can enter the Faculty of Medicine. In addition, natural selection also influenced Dinah's character to survive by trading toys to support her children after her husband's death. The evolution of culture influenced the debut character to utilize information technology to obtain information via the internet and shop through online marketplaces.

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Edpuzzle-Based Blended Learning Model for Mechanic Engineering Learning to Improve Student Critical Thinking Skills in Vocational Schools

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ABSTRACT

This study aims to produce a syntax model and EdPuzzle-based blended learning device that is valid, active and effective to improve students’ thinking skills in engineering mechanics. Including research and development (Research and Development), discusses the ADDIE development model, including Analysis, Design, Development, Implementation, Evaluation. Edpuzzle-based blended learning testing model in learning and critical thinking skills test of students is done in class X students of SMK Negeri 5 Surakarta. The trial design of this study used One Group Pretest-Posttest Design. The results showed that the average value of the RPP learning instrument worth 87.6%, with very decent criteria, the value of the material worth of 80.8 with a very decent category, the value of the media instrument of 84.2% with a very decent category. Meanwhile, 86.5% with very decent criteria. The use of EdPuzzle-based blended learning models in limited trials of teachers and students get an average value of 82, 90% with very practical category. Thus, the EdPuzzle-based blended learning model is effective in improving students ‘thinking skills indifference with the students’ critical test results from 70 to 89. The results of this study indicate that the EdPuzzle-based blended learning model developed is following the correct, practical and effective.

Keywords: Blended Learning, Edpuzzle, Critical Thinking, vocational high school.

1. INTRODUCTION

The era of globalization has quite a wide impact in various aspects of life, including demands in the administration of education. One of the real challenges is that education should be able to produce competent human resources, known as 21st-century competencies. 21st Century competence is the main competency that must be possessed by students to be able to take part in real life in the 21st century. [1]

The toughest challenge for the world of education in Indonesia, especially SMKs in the globalization era as contained in Presidential Instruction No. 9 of 2016 concerning SMK revitalization is to prepare Indonesian people who are smart, honest, superior, characterized, competitive, and have a national spirit. This is following the demands of competence in 21st century learning in the era of the industrial revolution 4.0. For students to have competitiveness, 21st century life skills must be trained in schools, including making
comparisons, making data analyzes, making conclusions, solving problems, and applying their knowledge to real or contextual life contexts (BSNP, 2018). If the 21st century life skills are not provided in schools then they will not have enough competitiveness in facing the digitalisation era as it is today.

Facing challenges that are far greater than in the past, every teacher needs to develop effective competencies for better change. In the era of the internet has worldwide, in the field of education is a necessity and demand for teachers to be responsive to changes in the 21st century. As stated by Shaeffer, et al in "Global Agenda for Children" about 21st Century Learning as quoted by SP Robinson and K. Kay: For the world to survive and prosper in the century, people will need to learn more and learn differently. A child entering the new century will likely face more risks and uncertainties and will need to gain more knowledge and more master skills than any generation before ". [2] The statement shows that to face the 21st-century teachers are required to continue learning with different approaches and ways because they face different times.

One of the main components supporting development in various fields can be done through the use of ICT (Information and Communication Technology). In other words, the future development of the Indonesian nation will be very balanced if the provision of education with the use of ICT can be combined into an ingredient that can increase maturity in students so that they realize the purpose of learning (learning independence). Aspects that can be developed to improve students' critical thinking skills are through strengthening the Blended learning model, which is a learning model that combines conventional learning (face to face) with ICT-based learning. In line with research conducted by M. Alwan that the blended learning model has proven to be effective in improving students' achievement and thinking ability. [3]

The toughest challenge for the world of education in Indonesia, especially SMKs in the globalization era as contained in Presidential Instruction No. 9 of 2016 concerning SMK revitalization is to prepare Indonesian people who are smart, honest, superior, characterized, competitive, and have a national spirit. This is following the demands of competence in 21st-century learning in the era of the industrial revolution 4.0. For students to have competitiveness, 21st-century life skills must be trained in schools, including making comparisons, making data analyzes, making conclusions, solving problems, and applying their knowledge to real or contextual life contexts (BSNP, 2018). If the 21st-century life skills are not provided in schools then they will not have enough competitiveness in facing the digitalization era as it is today. Vocational Schools are formal vocational educational institutions that produce graduates with vocational competencies. SMK graduates are expected to be able to work more independently compared to high school graduates.

The same problem occurs at SMK Negeri 5 Surakarta. Based on preliminary observations on 4 to 6 September 2018 class X study program design and building information, it is known that the achievement of learning outcomes has not been maximized, namely the learning enthusiasm of students which is still low. This is marked by the lack of student interest in learning, many students feel bored and not excited when the learning process takes place. If the student's enthusiasm for learning decreases it will result in a decrease in learning achievement. This can be seen from several factors including passive students in learning and the low ability of students to think critically in solving a problem. Indicators of student passivity can be seen in the learning process in class, there are still many students who do not pay attention to the teacher's explanation, some students are less enthusiastic to ask questions, answer questions spontaneously from the teacher, or provide responses to teacher questions. One of the abilities that is very important for students to have
and develop is the ability to think critically. This capability is needed to solve everyday problems and problems in the future. This is because in the process of critical thinking students will analyze, rethink, or come up with new ideas. [4]

Stephan related that if critical thinking skills are not made as an indicator of the success of the education process, it will have an impact on students when they are at university education level. Learners often have difficulty in identifying a complex problem. The need for critical thinking skills possessed by students, causing learning to run smoothly. [5] Therefore, it is necessary to find alternatives for classical learning that can overcome these problems without eliminating the feeling of social bond between students and classmates and between students and teachers. In other words, learning is not only enough to do face-to-face classics as has been done so far.

So to overcome these challenges, one of the efforts made by the government in dealing with demands for rapid change at the local, national and regional and global levels is to improve the curriculum, namely the 2013 curriculum which emphasizes character, student activeness (student center) and innovation in the learning process with a scientific learning approach.

Based on the results of observations in the field shows that the learning process of Mechanical Mechanics in schools is less encouraging students to think critically. According to E Rita The learning process should require diverse and interesting learning models to increase students' motivation and critical thinking skills in the learning process. [6] Therefore, we need an approach that can stimulate students' critical thinking skills in learning Mechanical Engineering. One approach that can be used to improve students' critical thinking skills is the EdPuzzle-based blended learning model. According to Usman blended learning is a learning model that combines the application of traditional learning in the classroom with online learning that utilizes information technology. This learning model optimizes the integration of existing oral communication in face-to-face learning with written communication in online learning. [7] Furthermore Blended Learning is flexible learning. In the implementation process, with involvement and participation in the learning process, Blended Learning can increase students' sense of responsibility. Besides, based on research conducted by A.R Sari that Blended Learning learning strategies are proven to be successful in increasing Learning Independence, Critical Thinking, and learning achievement [8] because of the interaction in Blended Learning learning models creates a motive for students to compete in learning. Based on the description and facts above, this study aims to test the feasibility, practicality, and effectiveness of Blended Learning through Edpuzzle learning models to improve students' critical thinking skills.

2. METHOD

This research is included in research and development (Research and Development), namely research used to produce certain products (creations), and test the effectiveness of these products [9]. The intended product is Edpuzzle-based Blended Learning in learning Mechanical Engineering to improve students' critical thinking skills. The EdPuzzle-based Blended Learning learning model developed in this study refers to the ADDIE development model covering the stages of Analysis, Design, Development, Implementation, Evaluation [10].

Edpuzzle-based Blended Learning model products developed were validated by a team of experts. Validation data from experts was analyzed qualitatively as input to improve the product being developed. Questionnaire data regarding expert responses regarding the
feasibility of development products were analyzed by transforming the average score of all observed aspects into qualitative sentences with the criteria as in Table 1 [11]

<table>
<thead>
<tr>
<th>Earnings Scale</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>80-100</td>
<td>Very decent</td>
</tr>
<tr>
<td>66-79</td>
<td>Worthy</td>
</tr>
<tr>
<td>56-65</td>
<td>Decent enough</td>
</tr>
<tr>
<td>40-55</td>
<td>Inadequate</td>
</tr>
<tr>
<td>30-39</td>
<td>Not feasible</td>
</tr>
</tbody>
</table>

Table 1. Criteria for eligibility of Edpuzzle-based Blended Learning models

Analysis of critical thinking skills data is divided into two parts, namely analysis of critical thinking skills on each indicator and analysis of critical thinking skills as a whole. The categories of critical thinking assessment areas in the table below

<table>
<thead>
<tr>
<th>Earnings Scale</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>&gt;81,25 - ≤ 100</td>
<td>Very critical</td>
</tr>
<tr>
<td>&gt; 62,50 - ≤ 81,25</td>
<td>Critical</td>
</tr>
<tr>
<td>&gt; 43,75 - ≤ 62,50</td>
<td>Less critical</td>
</tr>
<tr>
<td>≤ 25,00 - ≤ 43,75</td>
<td>Very less critical</td>
</tr>
</tbody>
</table>

Table 2. Categories of assessment of critical thinking [12]

3. RESULT AND DISCUSSION

The product validation of the development results in the form of Edpuzzle-based Blended Learning is carried out by four experts who are competent in their fields. The results of expert validation obtained are listed in Table 3.

3.1 Results of Analysis Phase

The analysis phase is the initial stage in developing Edpuzzle-based Blended Learning. At this stage, several activities were carried out, namely the analysis of the problems and needs of students and the analysis of Basic Competence. Problem analysis is done to determine the basic problems in the development of Edpuzzle-based Blended Learning. In this step, researchers, in general, observe the problems that arise in learning Mechanical Engineering class X at SMK Negeri 5 Surakarta. Analysis of students' needs, namely students needing innovations in learning Mechanical Engineering that can explain the content of materials composing parallel styles, this innovation as a researcher's offer is with EdPuzzle-based blended learning models in which abstract mechanical engineering materials can be explained by component models EdPuzzle based blended learning consisting of, ebook images, animation, and video learning. Basic competency analysis is determined that the material developed focuses on Basic Competence (3.4. Identifying equivalent styles. 4.4. Calculating equal styles).

3.2 Planning Phase Results

This stage is a systematic process that begins by formulating (1) the objectives including the formulation of learning objectives considering three learning domains that include cognitive domains that emphasize levels of thinking, affective domains that refer to
attitudes and feelings and psychomotor domains that emphasize actions and skills. (2) formulating an evaluation tool, identifying learning objectives, compiling a specification table or grid, and determining the form of tests to be used. Tests designed in this study both in print and in the form of online tests. (3) determine learning strategies, delivery strategies used are a combination of face-to-face delivery and E-learning. The approach used is the 2013 curriculum recommended approach which is a scientific approach. And (4) determine learning material, selected learning material is to arrange parallel styles. The selection is based on (1) the results of discussions with several video expertise package educators, and (2) consider the time of conducting the research.

3.3 Results of Development Phase

This stage is the stage of developing EdPuzzle based blended learning prototypes

3.3.1 Validation Result

Product validation resulting from the development of Edpuzzle-based Blended Learning is carried out by experts who are competent in their fields. RPP validation assessment indicators are carried out based on aspects of the format, aspects of content and aspects, indicators of model validation assessment are based on aspects of syntax, social systems, reaction principles, support systems, learning impacts and the impact of accompaniment and learning implementation. While the material validator is based on two aspects, namely Content Usefulness, Content Adequacy and EdPuzzle media validator based on Functionality, Accessibility Interactivity, Easy of use, Easy of use, Interface design (Display interface), Availability (availability when needed) Personalization (Personalization). The results of expert validation obtained are listed in Table 3.

<table>
<thead>
<tr>
<th>No</th>
<th>Validator</th>
<th>Average (%)</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Learning Implementation Plan (RPP)</td>
<td>87.6</td>
<td>Very decent</td>
</tr>
<tr>
<td>2</td>
<td>Syntax Blended Learning (Edpuzzle)</td>
<td>89.9</td>
<td>Very decent</td>
</tr>
<tr>
<td>3</td>
<td>Theory</td>
<td>80.8</td>
<td>Very decent</td>
</tr>
<tr>
<td>4</td>
<td>Media</td>
<td>84.2</td>
<td>Very decent</td>
</tr>
<tr>
<td>5</td>
<td>Critical Thinking Instrument</td>
<td>86.5</td>
<td>Very decent</td>
</tr>
</tbody>
</table>

Source: Expert Validation Results

Based on Table 3 shows that the average percentage of the results of the validation/feasibility of the Learning Implementation Plan (RPP) 87.6% with very decent criteria, while Syntax Blended Learning (Edpuzzle) 89.9% with very decent criteria, Material with 80.8 criteria % with very reasonable criteria, the results of media validation of 84.2% with the criteria very feasible and Critical Thinking Instruments with a criteria of 90.5% are very feasible so that EdPuzzle-based blended learning models and instruments of critical thinking skills can be implemented in learning.

3.4 Results of Implementation Phase

This stage is the stage of EdPuzzle-based blended learning model implemented in class X students of SMK Negeri 5 Surakarta with limited trials of small groups, large groups, and large scale.

3.4.1 Limited Trial Results
Limited trials of small groups and large groups were conducted to learn the practicality and legibility of the product developed. This trial was conducted by teachers and students who represented the EdPuzzle-based mixture of blended learning user models that were developed. The results of the practicality of the EdPuzzle-based blended learning model of student teachers are listed in Table 4.

### Table 4. Limited Trial Results

<table>
<thead>
<tr>
<th>Respondent</th>
<th>Average (%)</th>
<th>Criteria</th>
</tr>
</thead>
<tbody>
<tr>
<td>Teacher</td>
<td>80.6%</td>
<td>Very Practical</td>
</tr>
<tr>
<td>Student</td>
<td>85.2%</td>
<td>Very Practical</td>
</tr>
<tr>
<td>Average</td>
<td>82.90%</td>
<td>Very Practical</td>
</tr>
</tbody>
</table>

Source: limited trial results questionnaire

#### 3.4.2 Broad Class Trial Results

Based on data obtained from the final test (post-test), it is known that the students' critical thinking skills before and after being taught with EdPuzzle-based blended learning models have significant differences. Edpuzzle-based blended learning models proved to be significant in improving students' critical thinking skills. Students' critical thinking skills before they are applied (pretest) and after they are implemented (Posttest) EdPuzzle-based blended learning models have better critical thinking abilities than before the implementation of EdPuzzle-based blended learning models. This is in line with research conducted by Wiwik & et al. There are significant differences in the critical thinking skills of the experimental class and the control class significantly. This means that the application of blended learning has a significant influence on students' critical thinking abilities. [13] further the results of research I. N. J. Luh Rika Sukayanti, & et al that blended learning is effective in improving student learning outcomes [14]. Thus blended learning becomes the most appropriate solution for the learning process that is suitable, not only with the learning needs but the learning style. A blended learning atmosphere will require students to play a more active role in learning.

#### 3.5 Results of the Evaluation Phase

After going through the previous stages, the development of the Edpuzzle-based blended learning model gets some improvements that must be done. Evaluation of the Edpuzzle-based blended learning model is based on an assessment sheet, input, and suggestions from expert validators and test subjects as users. The evaluation phase is carried out with two parts, namely formative and summative evaluation. Formative evaluations are carried out at each stage of the development of ADDIE. Whereas summative evaluation consists of the final evaluation of the whole [15].

#### 4. CONCLUSION

Based on the results of data analysis and discussion, it can be concluded that the Edpuzzle-based blended learning model is feasible to use, the use of the Edpuzzle-based blended learning model in limited trials gets responses from teachers and students in a very practical category. Edpuzzle-based blended learning models
are effective for improving students' critical thinking skills. This is indicated by the differences in the results of the students' pretest and posttest critical thinking skills. The average score of students' critical thinking skills before applying the Edpuzzle-based blended learning model is 70.00 with the less critical category. While the average score of students' critical thinking after applying EdPuzzle-based blended learning media model is 89.00 with a very critical category. Then it can be concluded that the Edpuzzle-based blended learning model is feasible, practical and effective can improve students' critical thinking skills in learning mechanical engineering. Thus this blended learning model is proven to be able to accommodate students' learning interests so that they can improve their critical thinking skills through problem-solving by each student. Therefore teachers are advised to be able to develop creative learning models to motivate students' learning.

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Pendidik., 2018.

Visual Media as a Means of Psychological Therapy

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ABSTRACT

There are many cases of psychological disorders and one of the causes is the sufferers’ high levels of stress. Fine art can be utilized as a therapeutic medium for psychological disorders by using media displayed either visually or audio-Visually. This research was a qualitative phenomenological research that applied descriptive methods to review the role and variety of visual media in dealing with psychological problems. The range of visual media studied included illustrations, comics, films and interactive animation. The use of visual media results in benefits that improve resilience in people with psychological disorders. Resilience is an effort to relieve stress and harmonize the mind which will bring out the latent capacity of psychological disorder sufferers to overcome their psychological trauma and protect them from their mental disorders.

Keywords: media visual, resilience, traumatic healing therapies, psychology

1. INTRODUCTION

Humans are created to have feelings that respond to states of happiness, sadness, fear, anger, and so on. Human feelings arise because of the action-reaction to certain conditions. The different feelings that arise will leave different scars. When someone feels pleasure, he might show the expression of happiness by laughing so hard that excitement seems to blanket him. But if the condition that occurs is a negative one such as sadness, the people who experience it will feel hurt, which of course the pain is not physical. When someone experiences a negative event which then leads to an abnormal condition both psychologically and behaviorally, it can be said that the person is experiencing stress which can result in psychological trauma. Psychological trauma is a state of mind or abnormal behavior as a result of mental stress or physical injury [1].

The American Psychiatric Association (APA) created a manual that provides a system for classifying psychological disorders, namely the Diagnostic and Statistical Manual of Mental Disorder (DSM). One type of psychological disorder is Post-traumatic Stress Disorder (PTSD). PTSD may follow utomobile accidents, assaults, abuse, and the experience of natural disasters. PTSD symptoms include hypervigilance; avoidance of stimuli associated with the trauma; emotional numbing; and repetitive, intrusive thoughts, flashbacks, and dreams about the traumatic event [2]. PTSD is a survival reaction. Symptoms arise from the intention to defend themselves from further traumatic experiences that include increased levels of stress hormones and other changes in the brain [3]. People with psychological problems will be haunted by a memory of a very painful past event that they have experienced.

The world of psychology recognizes several healing techniques or therapies for people with psychiatric disorders. The types of therapies carried out for sufferers are categorized according to the philosophy on which they are based. These types of therapy include psychoanalytical and
psychodynamic, cognitive and behavioral, humanistic, systemic, role of medicine [3]. In addition to the therapeutic steps that require help from others, humans also have a psychological defense response system, namely repression, denial, regression, projection, rationalization, reaction formation, and shift [4].

Current technological developments have resulted in a variety of visual media, including audio-visual media. The media is a series of devices intended to provide a visual presentation that contains messages or is used for certain purposes. Some examples of visual media are in the forms of films, animation, and comics. Over time, these media are often created to repeat and reconstruct or create a pseudo design of a condition. McCloud, with his capacity in the comics field, argued that in the comics, there are various messages to be conveyed to the readers who are contained technically in the images and or narration [5].

The purpose of this study is to explain that there are media related to the world of visual communication that can be used as a medium of PTSD therapy in the world of psychology. In addition, this study describes cases of visual media involvement in the therapeutic effort.

2. METHOD

This research is a descriptive qualitative research using case study approach. The case study approach is a type of qualitative research in which the researcher explores a single entity or a phenomenon that is bound by time and activity then collects information in detail within a certain period of time [6]. The case study in this research is related to visual media, including audio visual media, which contains content or is used as psychological trauma healing therapy. The sources of data used include 1) informants (psychologists), 2) events related to media use, and 3) documents that discuss cases that are relevant to psychology and visual media as healing therapies.

To determine the relevance of visual media content to psychological therapeutic measures, content analysis approach was used. Content analysis is a research technique for making replicable and valid inferences from texts (or other meaningful matters) to the contexts of their use [7]. Visual media have a large variety of objects presented, taking this into account, it is necessary to observe the content or substance of these presentations. Therefore, this research will focus more on the narrative side of the media than the types of media in use.

3. RESULT AND DISCUSSION

The media today have undergone dramatic development. These developments then gave rise to the terms conventional media and new media. The existing new media is not merely limited to the digitalization of conventional media. There are grounds for classifying media as new media which, of course, are not absolute but a general tendency of numerical representation, modularity, automation, variability, and transcoding [8].

Apart from the dichotomy of conventional and new media, there are various lines of media including visual media, audio media, and audio visual media. Audio media presents images in the form of sound, and visual media presents images that can be captured with the sense of sight, while audio visual media presents images that are captured with the collaboration of hearing and vision senses.

In the world of psychology, these media are often used as a therapeutic tool such as classical music with its distinctive rhythm, soothing music, images as symbols that imply specific intentions, visual interaction media to stimulate thought processes, and so on.

Psychological disorders often impact on ways of thinking which then lead to unnatural behaviours or not in accordance with the common states, either more or less than the normal human behaviors. Thus, a media that can stimulate cognitive abilities or the ability to think rationally is needed. According to Mayer, there are three kinds of cognitive theories for using multimedia learning, especially audio visual media, namely 1) Dual channel assumption (one can
only learn from one side only, either audio or video only), 2) Limited capacity assumption (someone who are able to learn audio-visual but have limited cognitive capacity), 3) Active learning assumption (able to receive audio-visual information simultaneously without experiencing problems) [9].

3.1. Visual Media and Therapeutical Functions

Visual media are media whose exposure is received through the sense of sight. The variety of visual media, when classified from its physical type, includes print media (such as magazines, books, posters), electronic media (such as television, film, animation), and interactive media (such as games and interactive CDs). Besides being classified according to the types of problems, therapy using visual media is also classified according to age. Thus handling the same case but for different ages of people will also involve different visual presentations. It is logical if the presentation or description of an object is distinguished in terms of how its visualization, for example, the way to present media visualization for children will be different from the ones for adolescents or adults. Although there are also cases in which a person is physically mature, but their mental development is still in the state of children.

The forms of therapies using visual media include painting and drawing, writing, film, visual novels, comics, interactive media, and so on. The therapeutic activities carried out are intended to rebalance the function between the ability to think that involves the work of the brain and to feel that involves the role of emotions during the process of interacting between individuals and visual media (both the process of creating or enjoying work displayed through visual media), as well as psychomotor which involves working muscles with the brain.

Art therapy activities for ordinary people may only look like class activities or art courses in general, but there are actually some differences. Activities in art therapy are more concerned with the creative process rather than the ability of individuals to produce real artwork [10]. This is because the goal of art therapy is not to produce aesthetic works like artists, but to help sufferers of psychological disorders to improve their conditions.

3.2. Media Visual Media and Resilience

One disorder in psychology is PTSD or commonly called psychological trauma. This condition is caused by high levels of stress or pressure. This stress level is certainly caused by problems faced in the past where a sufferer considers the problem very difficult to deal with. The pressure of a problem can be either a direct pressure or an accumulation of various or a series of problems.

To prevent trauma from causing fatal result, an effort that can be pursued to relieve pressure and harmonize the mind is developing resilience. Resilience is often referred to as ego-resilience or trait in another term [11]. Ego-resilience is a high and flexible adaptability in facing internal and external pressure, whereas trait is the hidden capacity of individuals which can arise to overcome psychological trauma and protect them. Trait can be developed either simultaneously or gradually.

A sufferer may try to recover from his trauma with his own awareness or with stimulants from others (for example psychiatrists, psychology therapists, family, close friends, or others) so that he has a sense to flow and make peace with the pressure, like a surfer who reconciles with the giant waves so that he is able to show his surfing performance well, and not against the waves so that they will roll him up and become bad news to convey.

As mentioned earlier regarding the variety of visual media, the samples or case studies of these media are comics and illustrations, films, and interactive animations. Illustration or comic media are visual media that engage trauma sufferers to interact with static images that have narratives in them. Film media engages sufferers who watch to follow its narrative side. Film media combines visual and audio products, whereas interactive animation media is more focused on the
psychomotoric area, although its exposure may also include development in terms of cognitive
development.

Illustration is a way to visualize one’s ideas. This means that analyzing using illustrations is like
seeing into a mirror of someone’s mind. The action of creating illustrations not only produces
drawings or paintings but also shows an image of a trauma sufferer. The Rorschach test that uses
ink files to analyze a person may reveal the personality or the other side of a patient that is not
known beforehand.

Comics are one of the most popular media, but it is in fact not a trivial object. In comics there
are visual and narrative elements that are exposed simultaneously. By presenting certain messages
through these elements, comics can become an effective medium that explore various genres.
Comics that are composed of narrative and visual elements will indirectly lead to the condition of
proclamation, because people will basically realize that comics are entertainment media. But the
thing sometimes is not realized is the message presented in comics. Some comics contain certain
content that might be recommended to be used as a medium for therapy for trauma caused by
tragic events, for example Maus comics by Art Spiegelman, Tintin "Lotus Bleu" by Herge, and the
thechinesewhispers.com comic website by Rani P. Collaborations.

Maus’ comic tells about the atrocities of Nazi cruelty experienced by prisoners in concentration
camps. Maus comics presented as a visual fable that replaces the Nazis with cat visuals and
prisoners with mouse visuals. The visual use of animals is intended to reduce the emotions of the
readers who either directly or indirectly have memories of the event.

Tintin comic, a work by Belgian comic artist with the nickname Herge, always presents stories
of adventures around the world, and the creation of the work is always preceded by research
conducted by special teams [12]. Thus, the background of the narration and the visual elements
can be based on a true story. One of the highlights is the edition of "Lotus Bleu" or "Blue Lotus"
which tells about the condition of the Nanking Rape event. A sad story from the long history of the
People's Republic of China, where there was a large massacre done by the Japanese imperial army
against Chinese citizens in the Nanking region. This event is still very traumatic for the Chinese
people today. But when the event is presented through comics, a different form of feeling arises,
the acceptance of a traumatic event through the entrance of entertainment.

In line with this, a comic in website format, thechinesewhispers.com, discusses the 1998
tragedy in Jakarta [13]. The comic describes a variety of events experienced by the Chinese ethnic
who they experienced a series of dark tragedy at that time. But the creator has a brilliant idea of
adopting a website system to display the comic. Along with the changing times, comic media is
also experiencing development, namely the presence of digital platforms, so that comics can be
accessed using soft files, such as based on websites, webtoon, or e-gallery [14]. This presentation
may be conducted to obtain feedback from those who have the same fate or period in various parts
of the world.

One of the media that is similar to comics is film. A film presents moving images and audio.
There are so many movie titles that feature adaptation stories from real events that are tragedy. The
tragedy may either be experienced by an individual or by a nation or ethnic group that can be
classified as human tragedy, such as the Rwanda Hotel. Films sometimes also feature
psychological cases that can become insights for ordinary people, such as Shutter Island,
Stoneheart Asylum, Beautiful Mind, and many more.

Animations that are often used for psychological therapy are the interactive ones. Apart from
cognitive approaches, interactive animation also uses psychomotoric approach, making it more
suitable for sufferers who are not only experiencing disorders of the brain or memory, but also
those who experience impaired motion function. In addition, therapy using this type of media can
stimulate people to be more active in acting and interacting personally, although an assistance or
guidance must indeed be provided.
4. CONCLUSION

In the realm of psychology there are many categories and symptoms of psychological disorders. Some of the symptoms of psychological disorder can be reduced or even cured through therapy using visual media. Likewise with PTSD cases or trauma from past events, some of them can be treated by displaying or presenting visual media to the sufferer to boost their hope and comfort to recover or reduce their trauma. Resilience is one of the efforts developed to make peace with oneself on a problem that causes stress and to protect themselves from these pressures. To improve resilience, media to motivate trauma sufferers needed, one of which is by using visual media with many choices both in terms of physical varieties and contents that can be adjusted by considering certain aspects. Some examples of the visual media used for psychological therapies are illustrations (drawings and paintings), comics, films, and interactive animations.

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ABSTRACT

The basic process that involves human interaction and their environment is environmental information obtained by the process of perception. Perception is formed from a person’s interaction with their living spaces which is finally manifested in their behavioral attitudes. Thus, behavior, response and action are determined by personal perceptions. It can be argued that human behavior is determined by human psychological state in the forms of condition, attitude, perception, cognition, and motivation. The cognition is obtained from each person’s culture, experience, and education. The cognition aspect is a transition because the information received will determine the feeling and willingness to make an action. Cognition consists of several components, namely cognitive components that answer the question of what people think about an object, affective conation components that answer the question of how people feel about an object and how a person is willing to act towards the object. Each component does not stand individually but as one unity called cognition system. Cognition system is the result of a cognitive process. It consists of perception, imagination, thought, reasoning and decision making activities.

Keywords: Human, Architecture, Behavior, Perception, cognition.

1. INTRODUCTION

The basic process involving human interaction with the environment is the reception of information about the environment through the process of perception. A person's perception is determined by experience, and experience is influenced by culture, and what is meant by cultural influence is their living habit [1].

Perception is formed from the interaction of a person (individual) with their living space which is finally manifested in their attitude behavior. Likewise, the behavior behind a person's attitude, human responses and actions are largely determined by the individual perception of the person. It can be said that human behavior is determined by their mental conditions in the form of attitudes, perceptions, cognition, and motivation. Cognition is obtained from culture, experience, and education undergone by individuals. The cognition aspect is the driving force for change, because the information that a person receives determines their feeling and willingness to take an action. Cognition consists of several components namely; the cognitive component that answers the question of “what someone thinks or perceives towards an object,” the affection conation component that answers the question of “what someone feels (like/dislike) towards an object,” and the conation component that answers the question of “how someone's willingness is to take action towards an object.”
There is some research about suggesting that people will be more active in buildings that visible, accessible, pleasing, and supportive feature, such as motivational point of decision to physical activity, and suggest a framework to connecting research and implementation strategies for creating activity-friendly buildings[2]. Also, the built environment should adapt into the different needs in this rapidly changing era on technological revolution in order to understand how does the old urban fabric, which was originally formed as reflection and translation to a past culture, emphasize the important of utilizing the knowledge of human behavior designing built environments[3].

Each of these components does not stand individually but is a unity which is referred to as cognition system. Cognition system is the result of cognitive processes consisting of perception, imagination, thinking, reasoning and decision making activities.

2. METHOD

Lang stated that one cannot understand a person's behavior towards a space without understanding the cognition map experienced by the person and utilize it to understand their behavior [4].

Behavioral approach emphasizes the dialectical relationship between space and humans and the people who use or inhabit the room. This approach emphasizes the need to understand human or community behavior (which varies by region) in utilizing space. The space in this approach sees that different aspects of norms, culture, psychology, society will produce different concepts and forms. Because the emphasis is more on interaction between humans and space [5].

In turn, all these factors will be interconnected as a system that will affect the way a person perceives an environment. Perception is an important element in spatial psychology. Perception is the meaning generated from the results of observations through the absorption of information about the environment through the five senses which includes perceptions of the environment as a whole, both the environment where an individual lives and where he grew up. In short, perception can be interpreted as an observation that is directly associated with meaning. Environmental conditions are stimuli in the process of perception. After getting stimuli, the selection process that interacts with interpretation will occur. Interpretation depends on experience (latest experience). From this interaction process, responses in the form of permanent memory is formed which is referred to as mental representation. Each person’s perception will always be different or subjective. Because perception depends on the way a person perceives information.

3. RESULT AND DISCUSSION

3.1. Human and Architecture

The human needs will always develop according to the demands of their personality. This is explained by Maslow's theory of human need hierarchy that is depicted like a pyramid (from base to peak) consisting of: Physiological Needs, Security Needs, Socialization Needs, Appreciation needs, and Self Actualization needs [6].

For humans, having common sense is different from being rational. Ratio does not depend on the situation, whereas common sense depends on the situation. As creatures with common sense, humans tend to always try to understand their environment. And the tendency to always understand the environment is one of the characteristics of humans. However, the balance between common sense and ratio sought by each person is never the same for everyone,
because in psychology, there is also a theory which states that each person is a unique individual who has his own way to react to the environment. Environmental psychology is the study of the responses given by living things to their environment [7].

Meanwhile, Bell argued that environmental psychology is the science of correlation between behavior with the environment, both artificial and natural. Holahan said that environmental psychology is a field of psychology that examines specifically the correlation between the physical environment with human behavior and experience [8].

Because the processing of environmental psychology does not only focus on human behavior but also on the correlation between human behavior with their physical environment, Kurt Lewin argued that behavior is the function of one's personal condition and the environment in which the person live.

Architectural design includes the stages of programming, planning, and designing. Programming deals primarily with gathering and organizing information needed in a structure’s design. One of the most decisive information at the programming stage is the client (structure user). This includes the identity of the client, their background, demographic characteristics, behavior patterns, philosophy, history of operations, client development and so on. Great architects, who designed the best structures from the Gothic era to the humanist era of our time, were very sensitive regarding the defining aspects of architecture. The best structures of the historical times respond to human needs and feelings, not only in their time, but also as a developed social lifestyle.

However, many architectural structures still fail in terms of function or behavior. Structures that are considered successful can still be designed to be better if the architect is willing to pay attention to the needs of the user and the ways in which the artificial environment and interaction behavior work.

According to the cycle diagram that was firstly proposed by John Ziesel in architectural sociology, information and concepts of environmental behavior do not have an entrance to the designing process. Instead, the information and behavioral concepts are applied to policies, programming, and mostly, such decisions and designs are assessed regarding social behavior criteria in post-occupancy.

### 3.2 Behavior And Environmental Perception

The theory of Behavior and environment correlation consists of its nature and function, as well as some approaches such as environmental stress approach, arousal approach, environmental charge approach, surface adaptation theory and integration [9].

The theory of behavioral correlation consists of: theoretical function, Approach, Integration. One’s answer (response) to the surrounding environment depends on how the person perceives his environment. There are several human perceptions regarding the environment.

#### 3.2.1 Personal space

People perceive the surrounding space as a whole. If there is another person in the space, then they will immediately take a distance between themselves and the other people. According to Holahan there are four types of personal space [9] namely:

1. **Intimate distance (0-0,50m):** the distance for interacting with best friends or family members.
2. Personal distance (0.5-1.30m): the distance for conversation between two close friends of a close person.
3. Social distance (1.30-4.00m): the distance to form a formal relationship such as business and others.
4. Public distance (4.00-8.30m): the distance for more formal relationships such as lectures and others.

The difference in distance above is also determined by: gender, age, personality, ethnicity or ethnic background, and the surrounding environment.

3.2.2 Privacy

Privacy is one’s desire to reduce outside interference to a minimum level or the tendency of oneself to not be disturbed. There are two categories of privacy, namely:

1. The desire not to be physically disturbed. This category consists of three types:  
   a. the desire to be alone (solitude),  
   b. desire to stay away from sight and distractions  
   c. desire for intimacy.
2. One’s desire to maintain the confidentiality that is self manifested in behavior of only only giving information that is considered necessary.

3.2.3 Territoriality

Territoriality is the manifestation of an ego that does not want to be disturbed. Holahan argued that territoriality is: a behavioral pattern related to ownership or a person or group of people’s rights over certain place or geographical location. This behavioral pattern includes personalization and defense against outside interference [8], There are three types of territoriality, namely:

1. Primary territory, places that are very private and should only be entered by people who are familiar.
2. Secondary territory, which is a place that is shared by a number of people who already know each other.
3. Public territory, which is a place open to the public where everyone is allowed to be in that place.

3.2.4 Crowding and Density

Holahan argued that density is spatial constraints, while crowding is subjective response to tight space. There are two characteristics of the correlation between density and crowding, namely: crowding is the perception of density in terms of human numbers. Crowding is subjective perception. There are four types of density [8] namely:

1. Rural density: high density inside the house, while outside density is low.
2. Suburb density: high density inside and outside the house.
3. Slum density: high density inside and outside the house is high.
4. Luxurious home density: density inside the house is low, while outside is high.

3.2.5 Mental Map
Holahan mentioned that mental map is the processes that allow memory storage, recalling as well as recompiling information about real locations and signs of geographical environment [9]. There are several types of mental maps, namely:

1. Landmark.
2. Paths that connect one place to another.
3. Intersection points between paths (nodes) such as: intersection, junction.
4. Edges that distinguish one area with other regions.
5. District: a homogeneous region that is different from other regions.

There are several factors that distinguish mental maps, namely: lifestyle, familiarity with environmental conditions, social familiarity, social class, and gender.

3.2.6 Stress

After an individual perceives stimuli from his environment, there are two possibilities that can occur. The first possibility is that the stimuli are perceived within the tolerance threshold of the individual which causes the individual to be in a homeostatic state. The second possibility is that the stimuli are perceived beyond the tolerance threshold that causes stress on the individual.

Thus the perception of the environment is very influential on human behavior and on space. This means that the tendency regarding space perception is very much needed by people in connection with the virtual boundaries that must be owned or spaces that should not be disturbed by others. In term of space, constraints also need to be taken into account by paying attention to the space comfort aspects so that the behavior of people who occupy it is not affected by stress.

4. CONCLUSION

The basic process involving human interaction with the environment is the reception of environmental information through the process of perception [4]. The successful design for achieving welfare and happiness of interior architecture depends on how designers find balance between the dominant factors such as identity, privacy, safety, accessibility, functionality, flexibility, community interaction, and the provision of adequate, should be given due weight [10].

Perception is formed from a person’s interaction with their living spaces which is eventually manifested in their behavioral attitudes. Like the behavior behind a person's attitude, human responses and actions are largely determined by the individual’s perception [11].

It can be said that human behavior is determined by their mental conditions in the form of attitudes, perceptions, cognition, and motivation. Cognition is obtained from culture, experience, and education undergone by the individuals. The cognition aspect is the driving force for change, because the information that a person receives determines their feeling and willingness to take an action. Cognition consists of several components namely; the cognitive component that answers the question of “what someone thinks or perceives towards an object,” the affection conation component that answers the question of “what someone feels (like/dislike) towards an object,” and the conation component that answers the question of “how someone's willingness to take action towards an object is.”
Each of these components does not stand individually but as a unity which is referred to as cognition system. Cognition system is the result of cognitive processes consisting of perception, imagination, thinking, reasoning and decision making activities.

REFERENCES

Cilinaya (The Ecocritic Analysis of Literature in The Folklore of Sasak People in Lombok)

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Abstract

This article aims to explain the value of environmental wisdom contained in the folklore of Cilinaya. Cilinaya is one of the folklores of the Sasak people in Lombok which was translated into Indonesian and archived by the West Nusa Tenggara Museum in 2007. The value of environmental wisdom in this folklore is explained using ecocritic analysis of literature combined with semiotic theory. This research is a qualitative descriptive using content analysis method. The data source in this research is the folklore of Cilinaya. The results of this research revealed that there are some values of environmental wisdom in this folklore in the form of (1) respect for nature; (2) moral responsibility for nature; and (3) proportional utilization of nature. These aforementioned values belong to the tradition of Sasak people in Lombok being inherited from generation to generation.

Keywords: cilinaya, ecocritic of literature, folklore, Lombok

1. INTRODUCTION

The condition of nature that has deteriorated in recent years has come to the attention of many parties. Lombok is one of the islands in Indonesia that has it. This phenomenon is proven by 41 flood disaster, 6 landslide disaster, 32.75% water pollution, 3.65% land pollution, and 9.27% air pollution [1]. The aforementioned numbers prove that the destruction of nature cannot be separated from the hands of people who are no longer afraid of violating the existing customary norms. Overcoming this ecological crisis is not merely a technical matter, but needs to be traced to the spiritual intricacies of the people that have been obtained for generations in order to maintain the balance of nature around them.

At present the West Nusa Tenggara government prioritizes economic growth to improve the welfare of the people. Furthermore, after carrying out the halal tourism program in accordance with the regulations of the West Nusa Tenggara government in 2015 [2] [3], Lombok is now crowded with tourists. This condition leads to creative economic growth, employment opportunity, improvement of people’s welfare and poverty reduction in the local area. In addition to the positive impacts felt directly by the Sasak people, this condition actually has a greater negative
impact. This kind of activity is a form of exploitation of natural resources that is centered on personal interests and certain needs.

Responding to environmental problems that recently continue to grow motivates the researcher to study several aspects related to the environment. Basically, the environmental issue is often discussed by researchers. The research of Dudareva et al. and Xu and Nangon through poetry explored various ecological wisdom in it [4] [5]. It is by means of this research, the researcher wants to build a positive synergy between the people and nature in preserving local wisdom through folklore owned by the Sasak people in Lombok. Ecocritic analysis of literature is expected to help determine, explore, and even provide solutions to environmental problems [6]. Ecocritic is the study of the relationship between literature and physical environment [7]. Ecocritic wants to track ideas of the environment and its representation [8]. The presence of ecocritic gives attention to the interrelationship between literature and the environment, including cultural and physical reality, which are usually concerned in ecology. It is because literature is a reflection of the condition of the environment [9].

_Cilinaya_ folklore is one of the Sasak folklore in Lombok which has been documented by the West Nusa Tenggara Museum in 2007 [10]. _Cilinaya_ folklore reveals various cultural portraits of the Sasak people that are well recorded in each plot. This folklore tells the story of the struggle of the Daha kingdom and Keling kingdom in obtaining offspring. Many things expressed in this story use symbols as a form of representation of the disclosure of the natural surroundings.

Research on folklore has previously been studied by Zolotova. She revealed the structure of stories formed through the recorded history of people’s lives using Vladmir Vropp’s narratology analysis [11]. In line with this, Research on folklore of Sasak people in Lombok is limited to the structure of narrative elements [12], the structure of texts, the co-text and context of oral traditions [13], the form and meaning of narrative expressions [14]. Thus, this research analyzes the value of environmental wisdom in _Cilinaya_ folklore through ecocritic analysis of literature.

2. METHOD

This research uses a qualitative descriptive approach with literature review and content analysis. The research data were obtained through _Cilinaya_ folklore. The data source is in the form of the _Cilinaya_ folklore script which was published in 2007 by the Culture and Tourism Office of West Nusa Tenggara Province. This folklore consists of 154 pages and is well documented by the state museum of West Nusa Tenggara Province. The folklore was analyzed using ecocritic analysis of literature [8] [9] to explain the value of environmental wisdom in _Cilinaya_ folklore. Furthermore, semiotic analysis was used to explain the meaning of signs or symbols which have the values of environmental wisdom contained in the text. The analysis continued with drawing conclusions based on the research theme.

3. RESULTS AND DISCUSSION

In _Cilinaya_ folklore, some environmental wisdom values appear through the story texts in the form of words, phrases, clauses, sentences or through symbols or signs. The analysis of the values of environmental wisdom in _Cilinaya_ folklore refers to Keraf’s premise, namely: (1) respect for nature; (2) moral responsibility for nature; (3) cosmic solidarity; (4) caring for nature;
(5) the principle of “no harm”; (6) living simply and in harmony with nature; (7) the principle of justice; and (8) the principle of democracy [15]. Cilinaya folklore has several values of environmental wisdom in it.

3.1. Respect for Nature. This value is contained in the following quote:


In the quote above it is explained that “Kayangan” is a place visited by the king with his nobles and paramedics. Kayangan is also described as a bathing place for the king and his family. In this place also, the king Daha and the king Keling finally decided to state their vows (their kaul). That is, this place is a place that is not usually visited by haphazard people. So “Kayangan” is a special place for king Daha and king Keling. “Kayangan” is a sign. A sign is something that is interpreted [16]. Because it is considered as a place that can be interpreted, “Kayangan” is a privileged place. As a special place, it is logically impossible for a king to give his vows anywhere. He must have known when and where he had to make the vow.

“Telah sampai di Kayangan” explains that visiting “Kayangan” is a form of respect for nature. By visiting, is a form of attitude to respect the existence of nature “Kayangan”. Furthermore, the expression of these vows is certainly believed that “Kayangan” is a special or extraordinary place. Therefore, the Sasak people in Lombok must maintain and preserve it. Visiting even to vow in “Kayangan” is part of the actions taken by the people to protect the ecosystem there.

In addition, the cosmic act as performed by king Daha and king Keling is “visiting and praying” at that place. The prayers offered by king Daha and king Keling are in the form of vows...
if given offspring. King Daha vowed that if he was given a daughter offspring, he would come to “kayangan” to pay his vow by butchering two buffaloes with pure gold and silver skin, tails made of yellow silk. Whereas king Keling vowed that if he was given a son offspring, he would pay his vow by coming to “kayangan” while bathing himself by bringing an adjoining betel nut, a piece of dried betel and snuff tobacco. The aforementioned acts prove that humans must have morals in respecting nature. Therefore, humans have a moral responsibility to respect nature [15].

The desire to pay for the vows and offerings that will be done by king Daha and king Keling if their prayers are granted is an act to preserve nature. Because through “kayangan” the attitudes of respect for nature were proven by coming back to “kayangan”, for the vows that had been made there.

3.2. Responsibility for Nature, contained in the following quote:

(25) Going to Kayangan to pay his vows, the king Daha reneged on his vows. Forgetting the previous vows. Going without knowing the direction. The king Keling prepared ducks and chickens and three buffaloes, as well as golden horns, and their legs were made of “selaka” and inlaid. Also red silk. (26) Then the king departed immediately. King Daha left together. The men and women were all busy with the king. The “kahula” and “priyayi” were crowded with men and women walking alongside the king. Shortly after the journey arrived. (27) Soon they took a bath. King Daha invited his sister and brother. After they bathed, they left for home. Finished dressed, one using dice cloth will also wear king Daha’s gold jewelry. Then the king Keling ate together. (28) After they were on their way, the king Daha did not bring anything with everything. So, the king Daha and the king Keling would depart then they arrived. Because of The God’s grace, the king’s son was blown away by the wind. He was the son of king Daha (Cilinaya, pp. 25-23).

In this excerpt, it is explained that nature (kayangan) is an embodiment of God’s greatness. So that any vows to God (through intermediately kayangan) are kept. King Keling returned to “kayangan” to pay his vows to God. In fact, he paid the vows more than what had been vowed in that place. Unlike the king Daha. He was negligent at the vows he had made at the place of God’s embodiment. Being granted his prayer through the “kayangan” made him more focused on his
daughter. Though the child was born as a form of prayer grant to the vows he had made in that place. Here, “paying for vows” is an expression of responsibility to nature “kayangan”.

This responsibility is certainly an obligation that must be fulfilled. Because, previously the king Keling and the king Daha had vowed in that place. If the responsibility of nature (through kayangan) is not fulfilled by them, there will be misfortune that can harm themselves. As experienced by king Daha. He forgot his responsibility to pay for the vow to the “kayangan”. Finally, bad things happened to him. His only daughter was flown by the wind because he did not do his responsibility to nature. “Blown by the wind” is a result of its devotion to nature. Thus, he got the consequence of not fulfilling his responsibility to nature. Because, every part and object in the universe was created by God with its respective goal, regardless of whether the purpose is for human interest or not, humans as part of nature must be responsible for protecting it [15].

3.3. Proportional Use of Nature, contained in the following quote:


Here, the value of environmental wisdom in the form of proportional use of nature is indicated by the word “boreh”. “Boreh” is a sign that is interpreted as an herb or drink made from spices. “Boreh” is also interpreted as a processed spice used as medicine by the Sasak people in Lombok. “Boreh” is the result of utilizing nature processed from spices. The utilization of this spice shows that Indonesia is rich in agricultural products so it needs to be utilized in accordance with the needs of the surrounding people, including the Sasak people. This Cilinaya folklore is a piece of historical evidence that Sasak people in Lombok still use “boreh” as a mask, herb or traditional treatment until now.

In addition to the Sasak people, other people also use traditional medicine for generations, namely the Balinese [15] [16] [17], the Tengger people [18], the Kalimantan people [19]. The use of traditional medicine for people in various regions is aiming at preserving the local wisdom they have [20].

4. CONCLUSION

The values of environmental wisdom contained in the Cilinaya folklore are the attitudes of the Sasak people in Lombok which are inherited from generation to generation. The values of
environmental wisdom in Cilinaya folklore includes: (1) Respect for nature; this attitude is demonstrated by the activity of visiting or praying to an area called “kayangan”. “Kayangan” is the name of a place that represents nature. So kayangan (nature) must be respected by visiting or praying there; (2) Responsibility for nature; this attitude is shown by paying for prayers (vows) to nature (kayangan). Attitude to pay for vows is proof of responsibility towards nature because it has vowed to nature. That is, whatever form of action taken by someone or the people to nature, the person or the people must be responsible for the action; and (3) Proportional utilization of nature; this attitude is shown by utilizing nature to be “boreh”. “Boreh” is the result of the utilization of nature made from processed spices and other plants that are used to produce herbs, drinks, and traditional medicine.

REFERENCES
Mendu, Whose has it?  
(The Miserable Fate of the Traditional Theater Mendu West Kalimantan)

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ABSTRACT

Who owns the traditional theater of mendu? This satire question is very intriguing considering that mendu is a typical art of West Kalimantan which originates from Malikian, Mempawah District. The people of West Kalimantan are the legal owners of the art. However, the rapid modernization has a negative impact on the sustainability of the mendu. Mendu slowly began to be abandoned by the community supporters. The question that arises then is whether mendu's traditional theater is seen as a memory or a legacy? If its only considered a memory, it is enough to be an archive stored in the museum. However, if there is still concern to regard it as an inheritance, it means that all parties must be responsible for preserving it. This study attempts to describe the factors causing the decline of the West Kalimantan mendu. The method used is descriptive qualitative form. Data collection techniques are done by studying the text (literature study), interviews, and observations. The study is done by classifying the parts that are the object of research. The results of the study revealed the factors that caused the loss of the glory of mendu which should have become a cultural treasure of West Kalimantan.

Keywords: traditional theater, mendu, heritage, preservation.

1. INTRODUCTION

Indonesia which is very rich in cultural and traditional customs, certainly cannot be separated from the adverse effects of globalization[1][2][3][4][5]. As a result, traditions began to be abandoned, culture began to fade due to the onslaught of new types of popular culture, and folk arts were considered to have given no satisfaction to the world of entertainment, rigid, impractical and out of date. The younger generation prefers to enjoy art through mobile phones, the internet, cinema and television. Entertainment options also vary, ranging from modern films, various genres of music, online games, or sitting in a café to spend the night. Entertainment is not monotonous as in the era of the 80s which merely presents stories of kingdoms or heavenly countries that don't make sense.

The rapidity of various means of communication and information turned out to have a significant influence on the existence of traditional performing arts. Traditional arts groups
began to disappear, due to the lack of a supporting factor in the form of funds, capacity or regeneration. Therefore, they cannot compete with the emergence of modern art forms which are more in demand by the people of today[6]. Young generations start to behave individualistically as they are used to modern facilities and thus no longer need to be in direct contact with their peers. They are also accustomed to something instant as the impact of globalization and modernization that persistently offer ease and speed in accomplishing things [1].

Watching a show in a luxurious and cool building is certainly more comfortable than jostling in a field, just fulfilling mere entertainment desires. Moreover, it turned out that the stage witnessed was far from perfect, ranging from improvised decoration, a buzzing and inaudible sound system, to costumes and performers that were not clearly visualized, the audience was no longer bewitched by hilarious scenes, and royal stories that seemed boring. The main thing is watching traditional art is not like watching action movies in a cinema with a booming sound system, more attractive women, handsome men, and fascinating and thrilling action. All of this is certainly difficult to obtain in traditional performing arts.

In the past, traditional performing arts had an important role in the culture of the community, apart from being a medium of entertainment it also became an archive of noble values of local wisdom, education, social control, and religious facilities [7][8][9]. Parents told me, how they were waiting for the performance of the performing arts, both traditional theater, storytelling, dancing and so on. There is indeed some kind of magical effect that is eager to immediately come to the stage when the gong, drum or drum beaten. However, this is only the stories of previous people, now everything seems to have ended.

One of the arts that is quite alarming is the traditional theater of mendu, West Kalimantan. Based on preliminary observations to a number of high school students and college students showing that in general the young generation did not know the traditional theater of mendu, some of them already knew this theater but were less interested in watching the show because they thought this entertainment was no longer in line with the current era, they were behaving do not care because assume is not part of the culture of young people. Traditional theater is only for the consumption of old folk who are old-fashioned and have become memories of the past. Of course this assumption is a serious problem for the continuation of mendu's traditional theater, as well as other traditional arts[10]. Many young people do not care about the special arts of the region which should be a cultural heritage and treasure of West Kalimantan Malay.

Who is the owner of mendu? This question is a hard slap for the community of supporters as a form of scathing satire to be able to shoulder responsibility. All returned to the people of West Kalimantan, whether to let it extinct or feel called to preserve and develop it. The key question is whether mendu's traditional theater is seen as a memory or a legacy? If it is only considered a memory, it is enough to be an archive stored in the museum. However, if there is still concern to consider it as an inheritance, it means that all parties must be responsible for preserving it because inheritance is an infinite amount of wealth if it is utilized and utilized as much as possible.

This research does not discuss which area the real owner of mendu. Is it West Kalimantan or Riau Islands? Of course, to determine who is actually the owner of a traditional theater mendu requires in-depth and accurate research, given that this old art has both lived in West Kalimantan and Riau Islands communities for hundreds of years ago. Therefore, the government of the Republic of Indonesia through the Ministry of Education and Culture took the middle road by establishing the mendu as an intangible cultural heritage shared by West Kalimantan and the Riau Islands since 2014[11].
This stipulation means that there is government interference in the maintenance of cultural treasures so that they do not become extinct from Malay soil. The government has made policies and various strategies. Even UNESCO has conducted a study of tradition in Malaysia and Indonesia[12]. However, this was felt to be insufficient without the role and participation of various elements of society, ranging from culture, artists, local governments, and the West Kalimantan Malay community in general.

Awareness of the importance of maintaining and developing the traditional theater mendu is a milestone for the lives of these arts. Concrete steps are very much needed considering the fate of the traditional theater, its breath is already in the throat. The suspended animation situation is quite alarming.

2. METHOD

This research is a qualitative research with descriptive method[13][14][15]. Data collection techniques carried out by studying the text, namely literature study[16][17][18]. To complete the data, interviews and observations were made in the field. Interviews were conducted with Ilham Setia (32 years) director and actor of the Mendu Pontianak art gallery, also to Syamsie Jar'i (64 years) director and scriptwriter (synopsis) Tirai Budaya art gallery Sungai Duri 1 of Mempawah Regency. The study was carried out by classifying the parts that were the object of research in this study. The steps of data collection are done through repeated reading on primary sources which are the object of research. Then record the parts and classify them. The classification is intended to separate the parts that are included as data to be analyzed, making it easier for researchers to relate it to the problems and objectives in this study. Data sources in this study are books, journals, writings, and documents. The data is in the form of text which shows comprehensive information about the existence of mendu in West Kalimantan.

3. RESULT AND DISCUSSION

Regional culture is an integral part of national culture. The Malays in West Kalimantan have a distinctive culture in the form of folk art, namely the traditional theater of mendu. In 2014 the mendu traditional theater was designated as an intangible cultural heritage shared by West Kalimantan Province and Riau Islands by the Ministry of Education and Culture of the Republic of Indonesia. This must receive a positive appreciation as an effort by the central government to maintain and preserve the local culture which is essentially a national cultural treasure.

Malay art is an expression of the culture of the Malay people. It contains the Malay value system, which is used as a guide in culture. Malay art is an integral part of traditional institutions. Malay art in order to fill the era that is passed must be experiencing continuity and accompanied by changes. Malay art also experienced changes in accordance with the time he lived. Likewise, the traditional theater of mendu West Kalimantan has experienced ups and downs since its appearance. Mendu was very popular and became the belle of the community, especially in Mempawah, Pontianak and Sambas districts, during the royal period. However, after the entry of Japan and the period after independence, mendu suffered a setback. It was only at around the 80's the mendu rose again and flourished in the community, among others thanks to the gait of the maestro mendu namely Sataruddin Ramli (1948 - 2015). Until now mendu experienced a state of 'apparent death'.
Mendu, who was once popular in the past, is now very alarming. Indeed, the performing arts of the mendu are still staged at times, but their active supporters are diminishing. Fading or extinction of various forms of performance art is really alarming. Because, performance art is not merely function as entertainment as assumed by some people. Performing arts, as a social fact, are often 'the lives of the people who own them'. With that understanding, the fading or extinction of performing arts means the fading or extinction of the community of the owner[19]. Malay art contributes various values to the development of culture nationally and transnationally, especially among the Malay family countries. Malay cultural arts also have a strategic role in the context of development at the regional scale (provincial, district, sub-district and rural), as well as within the national and Malay world spheres. In making Malay art work in development, a variety of cultural strategies would be needed. Among these is that Malays must be able to read the signs of the times.

Technological advances should be able to support the development of a traditional art, not on the contrary kill tradition and culture in society. The roots of Malay performing arts culture are cultures inherited before outside influences and continue to be transformed when external influences come. The roots of this performing arts culture are part of strengthening Malay identity. Culturally, the Malay community has always responded and adopted the influence of outside art as part of world culture in general. This acculturation occurs in all forms and contents of culture. Pratt said these points of cultural intersection are tense areas where "disparate cultures meet, clash, and grapple with each other[20]. However, this problem is not a problem in cultural acculturation in Indonesia in general, because the culture of the archipelago is very open to any culture on this earth[21].

The bad impact of globalization is not the only factor causing the decline of regional art, there are still many other factors that are also the main cause of the decline of the triumph of folk art. The following will explain some of the factors causing the decline in traditional theater mendu, among others, as follows.

a. The rapid flow of globalization

It is undeniable that Malay art, especially traditional theater, mendu has begun to be eroded by the times and globalization. But during the past three decades globalization reflects economic interdependence and cultural heterogeneity in many parts of the world resulting in not just the shifts of economic power, but also blurred national identity[22]. This assumption is reinforced by the suspicion of the influence of westernization. As westernization in various forms is still influential in the present context of globalization, much contemporary knowledge is highly manipulated by the West as a result of hundreds of years of colonization[23].

b. Lack of role of local government.

The role of the regional government is also highly expected to be able to preserve this art, for example in the form of guidance and financial assistance to the Mendu theater group that still exists. For example the Tirai Budaya art gallery in Sungai Duri 1 village Sungai Kunyi District Mempawah Regency. The art gallery, which was established in 2015, claimed not to get maximum attention from the local government of Mempawah district. It's just that they claimed to have been invited 5 times by the Regional Government of Mempawah Regency, for example in the anniversary of Mempawah, Mempawah Ekso, robo-robo cultural events and the Youth Pledge. A similar sentiment was expressed by Ilham Setia, the Mendu West Kalimantan Art gallery also received no serious attention from the Pontianak City Government or West Kalimantan Province.
The role of policy makers in this case the central and regional governments are also very necessary. As is known, local wisdom is understood as local cultural treasures that are owned by residents in each region, known, valued, and discovered through various formats, namely oral, written, and action/behavior. Only unfortunately, Indonesia as a multi-ethnic and multicultural country has a lot of wealth that is often forgotten by policy makers[24].

The role of the local government can be implemented not only in the form of financial assistance, many things can be done such as policies on preservation of regional arts, coaching in the form of training, organizing folk theater festivals, integrated into the local content curriculum in schools, inviting groups to appear in the event national holidays, and other efforts deemed necessary as a form of preservation and development of the traditional theater of mendu.

c. Lack of artist creativity.
   Artists' creativity is crucial in favoring a mendu performance. Starting from the neat stage, good lighting, adequate costumes, attractive overall appearance, to the storyline that is not monotonous and seem boring. Based on observations on the field in the performance of the Kerajaan Langkadura Tirai Budaya art gallery on August 19, 2019 at the Sungai Duri 1 soccer field, the enthusiasm of the community was very high to watch mendu. No less than 400 to 500 people thronged the field around the scum. Only unfortunately, this number only lasted up to half the show (about 1 hour), one by one the audience left the location of the show. Until the performance was finished, no more than 50 people were still at home watching.

d. Mendu artists do not get a salary.
   Mendu artists do not get an honor either during training or staging. Only occasionally if they are invited by certain parties, and even then must be shared equally among all players so that the wages they get are also relatively small. They play voluntarily without expecting anything in return or reward because on average they are called to develop the soul of art and on the basis of awareness to preserve their native culture. This seems to be one of the factors that determines art gallery that can last a long time. Lots of art gallery cannot develop due to financial problems. The players are not given awards in the form of adequate rewards. It merely obtains inner satisfaction after the performance has been successfully performed. While on the other hand the actors need a living expense that is not small, even though their jobs are average as farmers, fishermen and unskilled laborers. If they work to get results and if they do not work (for example because they are preparing to perform) there is certainly no income. They should have obtained material benefits (wages) because the contributions they make are also very time-consuming and tiring. The problem that arises then is who will pay for their sweat? Is the art gallery a shelter (which also does not have adequate finance), or the local government (which also does not prepare a special fund for coaching)? What is clear, this problem becomes urgent for the sustainability of an art gallery.

e. Lack of support from Malay customary council, Malay Kingdom and Culture.
   The Malay Cultural Customary Council, the Malay kingdom and cultural figures in West Kalimantan should be able to provide support and be the main facilitator in the efforts to preserve the ambassador. Many traditional events are held, but unfortunately rarely even ever performed traditional mendu theater.

f. Lack of community support
After the Reformasi, the public dwindles for various reasons, one of which was the decline of traditional arts in general in facing the onslaught of new kinds of globalized popular culture [25]. Mendu has been regarded as an outdated and impractical entertainment medium. This traditional theater is considered monotonous and does not provide satisfaction for the world of entertainment [26].

Nowadays, however, wayang, as well as other traditional theaters, faces the problem of extinction. Wayang theatres are often thought of as identical to performance arts for the old generation, entertainments for the aged, obsolete performances which are performed at unattractive places, boring stories; all these make wayang theatres unpopular and disliked by young generation. Whereas actually within wayang stories there contain some values of local wisdom which can be developed as one aspect of nation and character building[10].

g. Mendu is not integrated in the local content curriculum both in schools and universities in West Kalimantan.

One of the most effective means of electrifying mendu is to incorporate local content curricula in both schools and tertiary institutions. For example, in the Indonesian Language Education study program, and Regional Literature study program, it can be inserted mendu material or even mendu staging.

4. CONCLUSION

Who is the owner of mendu? The answer is the people of West Kalimantan as a whole, both the government, customary stakeholders, cultural figures, artists, and even the supporting communities. Mendu is the cultural heritage of West Kalimantan. Efforts to preserve traditional arts are certainly intended so that cultural heritage is not extinct. Therefore, regional arts need to be fostered, maintained, and preserved given their role in supporting national culture. Cultural preservation in general can be defined as any behavior or action aimed at maintaining the condition and existence of a legacy of past generations through an inventory, documentation and revitalization process.

The factors that are causing the decline in the traditional theater of Mendu must certainly find a solution in order to answer all existing problems. All parties must sit together, embracing each other for the realization of the cultural treasures that are the pride of the people of West Kalimantan.

REFERENCES


Visual Patterns in Webcomic the Beauty of Angel

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ABSTRACT

Webcomic has become subculture within comic medium. It still has the same visual elements with printed comic but has its own set of rules and presentation which contrasted from printed comic. South Korean webcomics, famously known as webtoon, are more adapt to digital and online media characteristic. It is show in the way they explore webcomic’s vertical infinite canvas. However, each webcomic is unique and has its artist’s idiolect. This paper breaks down visual patterns of a webcomic entitled “The Secret of Angel” (TSoA) in order to see the artist’s idiolect, the way it exploits infinite canvas and how it stands out. Method use is qualitative descriptive, with 6 episodes of TSoA as samples. Findings indicate that TSoA is adapt to media convergence and the use of vertical infinite canvas and its latest episodes has shown maturity in using the verticality. However, TSoA still maintain its own artist’s idiolect such as no speech balloons are inside panels, and longer and wider gutter.

Keywords: webcomic, visual pattern, The Secret of Angel

1. INTRODUCTION

Webcomic has become sub-culture in comic industry especially in digital and internet era. Webcomic, or web and comic, at first was comic published via website. But, nowadays, webcomic especially the one popularized by South Korean artist where published using an apps in smartphone. The popular term from South Korea is webtoon (web and cartoon) which means as comic (especially manhwa style) which published in chapters online using smartphone [1].

Smartphone has influenced visual elements on webcomic. For example, webcomic page layout adopted the vertical layout of smartphone screen, user interface, and user experience. It is one long vertical page with scrolling user experience. This is contrasted from printed comic book which has several pages that can be turn one page after another. Webcomic only has one long vertical page serve as infinite canvas. Although the term infinite canvas in webcomic doesn’t mean that it is limitless, but quite the contrary it is limited to one page only. But, the feel scrolling through one long vertical page gives the vibe of an unlimited canvas. This new medium of comic should influence the way a comic is published and the way the reader experiencing the comic. Because webcomic is a new comic medium which exploits digital and internet characteristics [2].

The use of long vertical infinite canvas is not the only element that differ between webcomic and printed comic. This verticality construct a new panel layout and reading directions. It longer
serve the Z path or the reading direction one country has [3] but it serve the reading direction of smartphone verticality as panels is more vertical than horizontal.

Moreover, panel is not the only visual element that adopt this verticality. Gutter, as the most crucial part in comic is also presented in different pattern than gutter in printed comic. The smartphone smaller screen make webcomic artist presented the image and text of comic in different ways. However, this is not limitation in webcomic visual element. It is a potential which can be explored by webcomic artists. For example, gutter in webcomic is not serve as time and space for readers to decode the message but it can be exploit as a place for text and speech balloon.

The digital and internet integral part makes webcomic unique than other form of comic. Readers could communicate with other readers like they could in a digital forum. This is another culture that emerge with the use of webcomic apps. And webcomic or webtoon is not exclusive for South Korea only since readers from other country with different language can enjoy webcomic as long as they have access to internet. This booming industry also tries to include local comic artists to participate in creating webcomics. However, South Korean webcomic style (should I say webtoon) is as unique as they are more adapt to the webcomic industry and technological advancement.

For example, Japan’s webcomic visual element style is differ than South Korean webcomic (webtoon). Indonesia’s webcomic doesn’t adopt the verticality and the smaller screen into consideration as fluent as South Korea’s webcomic artist. Even so, this paper is not to generalize webcomic style in a country but this paper is trying to analyze one webcomic that adopt the verticality thoroughly and break down the artist’s visual pattern in presenting the comic elements.

The object for this research is a webcomic created by South Korea’s artist. The webcomic titled as “The Secret of Angel” (TSoA) created by Yaongyi, a female artist from South Korea—I would stress the “female artist” part later in sub discussion about panels. TSoA is translated to Indonesian language, and is the number one webcomic in Drama genre. It is one of the most popular webcomic in Indonesia. TSoA has reached episode 75 when this paper is written. In this paper we use 6 episodes as sample, 3 from the first episodes (episode 1, 2, and 3) and another 3 from the latest episode (episode 73, 74, 75).

TSoA is not only because it is a popular webcomic in Indonesia but also because TSoA is quite adapt to webcomic verticality. Yet, it still maintain its own pattern that not all South Korea’s webcomic is tune too. As said before, this paper will not compare one webcomic to another webcomic, but only analyze TSoA pattern on using the three basic element in comic such as gutter, panel and speech balloons.

2. METHOD

This paper use descriptive qualitative approach in order to analyze the pattern TSoA use in gutter, panel and speech balloons. Comic research analyzes text and visual to comprehend its communicative functionality [4]. There are six episodes that will be analyzed. Three from the first episodes—such as episode 1, 2 and 3—and three from the latest episodes—episode 73, 74, 75. These samples taken to see whether TSoA still maintain the same pattern throughout its episodes or not. The data were collected through samples and literature study about comic and webcomic. Research stages including instrument arrangement, deciding samples, TSoA webcomic in-depth reading and analyzing and reporting data.
RESULT AND DISCUSSION

Page layout is a salient characteristic in comic, it is how panels are position with each other. Page layout is the composition of artistic elements on the page, it is how the panels are arranged, shaped and positioned with each other [5], which is a salient feature in comic [6]. Webcomic verticality and smaller page reconstruct the way panel and gutter visualized in a webcomic. Several printed comics are published in digital format. However, those printed comics’ elements are still in their conventional printed format. Reading these comics are proved to be difficult. Although readers could zoom in the page but it is not enjoyable for the readers. That’s why webtoon verticality’s adaption to smartphone is a better presentation for webcomic visual elements.

The three basic elements in comic are gutter, panel and speech balloon. The digital, especially smartphone format influenced how the gutter and panel visualized especially in South Korea’s webcomic or webtoon. This is not how every webcomic artist should create their artworks, rather it is a potential that could be taken account of as it make reading webcomic more fun, enjoyable and communicative.

3.1. Gutter webcomic TSoA

We cannot talk about panel without talking about gutter. Gutter is a blank area or a white space between two panels [7] [8] [9] [10] where there is no story, text, images in that area, just a connection between panels or closure in readers mind [11] [12]. There is no standard size of gutter, it depends on the “artist’s idiolect” [6]. However, there is a significant contrast between gutter in printed comics and gutter in webcomics, especially in webtoons. This happens because South Korean’s artists are adaptive to vertical infinite canvas as the nature of webcomic’s medium.

In webcomic, especially South Korea’s webtoon, gutter mostly took more space rather than the panel. The size of gutter is more flexible rather than gutter in printed comic. This spacious area of gutter has the potential for the artist to use it as part of text narration and not just as closure [3]. TSoA as part of South Korean’s webcomic uses gutter not only as a blank space or closure but as area for speech balloons. Although, in rare occasion readers would find “normal printed size gutter” between two adjacent panels as shown in Figure 1. But normally TSoA uses longer gutter that is also serves as background page.
3.2. Panel webcomic TSoA

Panels in webcomic can be drawn as a long vertical panel that take readers to scrolling the screen in order to see it. If use correctly, this kind of panel could emphasize time and space expressively. But it could also limit readers ability to wander through panels.

Panels in TSoA are monotonous using rectangular shape only. TSoA panel layout usually use 1 panel horizontally despite using different sizes. Rarely it use adjacent panels horizontally (figure 1). If such panels exist it use smaller panels with tighter or normal printed comic looking gutter. In recent episodes, TSoA almost use up the horizontal width for panel while still maintain its long vertical gutter.

Aside from its monotonous rectangular shape panel, TSoA usually use these three panel patterns:

1. Borderline Panel; a panel with solid line in all 4 sides with different panel sizes and width
2. Borderless Panel; a no frame panel, it only consist of images with no solid lien or frame in all sides
3. Semi-borderless Panel; a mix of borderline and borderless panel. Meaning the panel use 1 solid line as a frame.

<table>
<thead>
<tr>
<th>Panel Type</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Borderline panel</td>
<td>In recent episodes, the artist use this size of borderline panel, which mostly took the width of the screen.</td>
</tr>
<tr>
<td>Borderless panel</td>
<td>No frame, no lines in each sides. It could also use longer layout, so readers need to scroll the screen up and down to look the image</td>
</tr>
<tr>
<td>Semi-borderless panel</td>
<td>Notice the solid line below the characters, that is the only line for the entire panel. Meanwhile, the upper image has no line.</td>
</tr>
</tbody>
</table>

TSoA panels are monotonous, using solid rectangular shape and line. It always use the same shape, though in different sizes. But, in recent episodes (sample 73-75) TSoA panels mostly as wide as the screen panels. This kind of panel is TSoA idiolect, since other webcomic and printed comic use more expressive panel shape and overlapping panel. But overall, visually, TSoA looks clean and digitalized despite the monotonous panel.
3.3. Speech Balloon webcomic TSoA

Speech balloon is comic visual element that are visualized using symbols. Speech balloon presence will help readers to understand the story. Although, without speech balloon reader could still understand the story [13]. So, what is speech balloon? Speech balloon is an iconic aspect on comic. It is a symbolic representation of a character’s speech using an icon of balloon and tail where reader could understand which character is talking [13], [14]. Speech balloon is an emergent relationship which consist of three part: a carrier, tail and root [14]. Carrier is the balloon icon consist of a character’s speech in the form of text, tail is the indexical part to show which character is speaking, and root is the character itself.

Speech balloon is not only represent text, but could also consist of pictogram and punctual marks. The shape of speech balloon vary from each comic. It also vary to differentiate its purpose as public speech, thoughts narrative, screaming or loud sound and so on. Here are the speech balloons that are used in TSoA.

<table>
<thead>
<tr>
<th>TSoA Speech balloon</th>
<th>Type Name</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rounded Balloon</td>
<td>A public speech balloon, the speech is intended to be spoken clearly and be heard by other characters. Comes with tail and no tail. No tail rounded balloon once in a while use pictogram, such as character’s face to indicate who’s talking. Therefore, the readers won’t be confused</td>
<td></td>
</tr>
<tr>
<td>Thought balloon</td>
<td>It looks almost exactly like rounded balloon or public speech balloon. The smaller bubbles as the tail indicates that this balloon is not spoken but more like a thought by a character</td>
<td></td>
</tr>
<tr>
<td>Serrated countour balloon</td>
<td>Another thought balloon with no tails, could be oval or round with different form of serrated contour—depends on the emotional level of the thought. In TSoA this balloon used as screaming-thought balloon. While the thought balloon type is more like a normal sound balloon.</td>
<td></td>
</tr>
<tr>
<td>Jagged balloon</td>
<td>A public speech balloon, usually indicates high level emotion as a screaming balloon. The shape is vary, it could be wider or more jagged. But, overall it represent a screaming text.</td>
<td></td>
</tr>
<tr>
<td>Deflated balloon</td>
<td>It indicates deflated emotions. In this example the character is trying to convince herself that her unfortunate could be overcome. She is having a sad feeling and it shows through its speech balloon.</td>
<td></td>
</tr>
</tbody>
</table>
Speech balloon shapes are unique to each comic, although readers mind could always understand which shape indicates which balloon function. What’s unique in TSoA speech balloon is the use of rectangular straight balloon which take the shape of a smartphone as shown in Figure 2. However, what’s more unique in TSoA speech balloon is not the shape but the placement of speech balloons which is always placed in the gutter as shown in Figure 3.

My discussion is that gutter in webcomic is one big space interconnected with each other. Panels and gutters complemented each other elements throughout the entire story. The purpose of wider and longer gutter in TSoA as the area of speech balloon. TSoA panel is contrasting with other webcomic and printed comic especially Japan printed comic created by women for women genre (shoujo) [15]. Gravett argues that female comic artist from Japan are more expressive in visualizing panels, and symbols. However, in TSoA that’s not the case. In printed comics, image and text usually placed in each panel. In webcomic, most author explore the spacious gutter. In TSoA, the author use the spacious gutter as a room for speech balloons. There is no speech balloons placed inside panels. Some are slightly overlapped with panels, but mostly it is situated outside panels. In recent episodes, this pattern is more frequent. The author took one long gutter (which is as tall as the smartphone screen) only for speech balloons.

4. CONCLUSION

Webcomic is a booming industry which becomes popular within comic artist and comic readers. The way South Korea’s webcomic adapt fluently to the use of smartphone medium is
notable. Although the verticality adaptation is now still unique to South Korea’s webcomic only, it is not an obligatory style for every webcomic. However, this verticality potential should be taken into account for webcomic artist. TSoA, as one of popular South Korea’s webcomic adopt the verticality effortlessly with one unique aspect which rarely be found in other webcomic such as the use of gutter to placed speech balloon. Overall, this make the TSoA visual tone as a clean, visually digitized albeit monotonous.

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Girls’ Naming in Indonesian Folktales

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ABSTRACT

Girls have prevalently played significant roles in Indonesian Folktales as either protagonist or antagonist characters. Besides, many Indonesian folktales are also titled after girls’ names. This paper aims at investigating girls’ naming in Indonesian folktales. It focuses on nouns used to denote the young heroines and villain as well as other young female characters, while examining some structures in the use of the terms. Deploying content analysis, girls’ names from 50 Indonesian folktales whose main characters are girls are analysed. The results show that girls’ names in Indonesian folktales are of three kinds: proper names, names initiated by a term referring to a girl and names indicated the age. In addition to the pattern, the naming of the heroines and villains also illuminate structures which are related to the opposition between the heroine and the villain. Furthermore, the name of girls in Indonesian folktales also reveals some designations i.e. a place where the baby heroine is found or where they are looked after, her look, a punishment she receives or designates a disaster that a girl resolved. This paper contributes to the discussion on the girlhood in traditional literature in Indonesia.

Keywords: girls, naming, Indonesian folktales

1. INTRODUCTION

Indonesian folktales, like other folktales in the world, contain universal truths and reflect the values of the times and societies in which they originated, many of which are still honored today. Researchers use the notion of motifs as a fundamental element to analyze and identify the similarities in tales from various cultures; it is small narrative unit recurrent in folk literature[1][2]. Some motifs, defined by [3][4]as any of the parts into which a tale can be analyzed; any element in a tale that distinguishes it from other tales are practically universal, suggesting similar thought processes in people living in different parts of the worlds.

Theme in Indonesian folktales tells about the rich and the poor, the wise and foolish, mythical quests, lovers, animals and supernatural beings and magical powers. At the same time, they also reflect the moral values, superstitions, social custom, and humor of the times and societies in which they are rewritten.

In regard to the themes of Indonesian folktales, girls have prevalently played significant roles in which many of the stories depict girls as either the protagonist main character or antagonist characters[5]. However, many of those folktales circulated to children in Indonesia
are still dominated by stories depicting girls as the weak and passive heroines who are usually become the victim of gender-based violence[6][7][8].

Correspondingly, gender has been the dominant focus of existing research on girls in Indonesian folktales[9][10]. To the best of my knowledge, the exploration of the Indonesian folktales in terms of characters’ naming is still very rare. This study fills this gap by providing the highlight how the girls names in Indonesian folktales are structured in relation to their roles in the stories.

Besides, there are many Indonesian folktales are also titled after the girls’ names. Correspondingly, the characters’ names can tell people a lot about the theme, structure and other related aspects of the story as well as how the characters are represented in the literary works[11][12]. Also, characters’ names are potential to indicate gender as well as gender roles [13]. In literary works, the writers often communicate their message discretely. In addition, the characters’ names are possibly to function as the expression of experience, ideology and the attitude of the writers[14]. Hence, names in literary work help in understanding of the general work and the writers’ meaning. This paper aims at investigating girls’ naming in Indonesian folktales to scrutinize the patterns and the structure of the naming. Furthermore, it focuses on nouns used to denote the young heroines and villain as well as other young female characters, while examining some structures in the use of the terms. By investigating the patterns of girls naming in Indonesian folktales, this paper contributes to the discussion on the girlhood in traditional literature in Indonesia.

2. METHOD

The data of this research are girls’ names from 50 Indonesian folktales whose main characters are girls. The names include the names of both the girl heroine (the girl as protagonist), and if there are any, the girl villain (the girl as antagonist). The names are analysed deploying content analysis, focusing on the structure of the names and its relation to the themes of the stories.

3. RESULT AND DISCUSSION

Girls are prevalently to be the main characters in Indonesian folktales. In the folktales, girls can be either heroines or villains, and can be either princesses or non-aristocratic girls. In addition to girl characters, the villains can also be represented by a monstrous creature such as a giant, giant bird, or family member such as the sister(s), the stepsister(s), the father, the stepmother, or the aunts.

The content analysis of girls’ naming showed that the patterns of girls’ naming in Indonesian folktales are of three kinds i.e. real names in the form of proper names, proper names initiated by a generic term referring to a girl and names indicating age. The first naming, proper name, is the narrative designation names for heroines and villains. Popular names for heroines include: BawangPutih, Purbasari, O Bio Mokara, LonaRara, Purui, Si Leungli, PeriaPokak, GadihRanti, RaraJonggrangBungaJarak, BungaTerung, Rangda, Layonsari, GigiMani, RaraMendut, TimunEmas, Ni TuwungKuning, Landorundun, Tumbai, Sri Minte, LalaBuntar, NaiManggale, DewiLuingIndungBunga, RatnaAyuWideradin, LalaSeruni, Sitiha, Sisiti and KletingKuning. Respectively, popular names for villains include: BawangMerah, Purbararang, O Bio Moloku, Lona Kaka, Datirijawa, KletingAbang, KletingIjo and KletingBiru.
The second kind, names initiated by a generic term referring to a girl, usually uses the term such as ‘putri’, ‘puti’, ‘ni’, ‘gadiah’ and ‘roro’. This can be seen, for example, in the name of PutriBussu’Putri’ is the most frequently term used and may refer to princess or other member of a royal family such as PutriAnjani, PutriMandalika, PutriSibontarMudar, PutriKandita. However, ‘putri’ also refers to non-aristocratic girl in general such as PutriPandalanBerdu and PutriLumbungKapas. Interestingly, the pattern of naming by using a generic term referring to a girl seems to be the dominant kind.


When ‘putri’ is used to call a non-aristocratic girl, it connotes to a well-behaved girl or it contains a hope of the parent that the girl will be virtuous like a princess. Further, ‘putri’, ‘gadis’ [girl], anakperempuan [daughter], ‘perempuanmuda’ [young female], and ‘wanitamuda’ [young woman] are also used to refer to a girl. These terms are usually used in the initial introduction of the female characters. This can be seen in the following example:

_Di sebuah desa hidup seorang janda tua bersama tujuh orang anak perempuannya_ (PutriTujuh)

_In a village, lived an old widow together with her seven daughters_

_Di sebuah desa tinggal seorang gadis bernama Peria Pokak, ia hidup bersama ibunya dan enam bibinya_ (PeriaPokak)

_In a village, lived a girl named PeriaPokak. She lived with her mother and her six aunts._

The third kind of naming, names indicating the age, usually used the term ‘bungsu’ orto name the heroine which means the youngest. This name mostly presents when the villain is another girl or a group of girls. The villains are usually called by the term ‘kakak’ which means the elder (sister). Sometimes the term ‘bungsu’ is also conjoined by the term ‘putri’ which then becomes ‘PutriBungsu’. The Variant of this name is “PutriBussu”. Different from the common pattern, there was a story, PeriaPokak, which uses the term ‘bibi’ (auntie) instead of ‘kakak’ to characterize the girl villains. In addition to the patterns, the naming of girls in Indonesian folktales also correlated to the relation between the girl as the protagonist and the antagonist character in the story.

The dominant pattern of naming in Indonesian folktales whose both heroine and villain are girls can be summarized as follow:

<table>
<thead>
<tr>
<th>Heroines</th>
<th>villain(s)</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>proper name</td>
<td>proper name, general term referring to a girl</td>
<td>BawangPutih (heroine)-BawangMerah(villain)</td>
</tr>
</tbody>
</table>
The figure demonstrates that the girl heroine is mostly depicted to be called by proper name, and the name of the girl villain tends to follow the pattern of the heroine’s name. When the heroine is called by a proper name, the villain then is called by a proper name or by other naming. When the heroine is called by a proper name initiated by a generic term referring to a girl, the villain is called by the same naming or only by a generic term for girl. The villain, instead of her name, what she does affecting the heroine is her central meaning in the story. Moreover, there are many stories whose heroine are girls are named after the heroines.

In addition to the pattern in figure 1, the naming of the heroines and villains also shows two typical structures. First, the heroine is usually called by a proper name or a proper name initiated by a term referring to a girl when the heroine is in one to one opposition to the villain. This happens not only when the villain is a girl but also when the villain is of other characters such as: a monstrous creature such as a giant in the story of TimunEmas, the severe condition or drought in a village in the story of DewiLuingIndungBunga, the concubine in the story of PutriKandita, a beauty bird in the story of Rerayu and in the story of Putri Pinang Gading, the villain is the father in the story of PutriPucukGelumpang, in the story of PutriLumbungKapas and in the story of Ni TuwungKuning and the villain is the uncle as in the story of DayangBandir. Similarly, when the heroine is a resourceful girl who wanders to seek knowledge or to seek her future husband like in PutriPandanBerduri, PutriAnjaniand PutriGiriLayang, the heroine is also usually called by a proper name or a proper name initiated by a term referring to a girl.

The second structure, the heroine is called by proper name or name indicating her age such as ‘Bungsu’ [the youngest] or ‘PutriBungsu’ [the youngest]. This structure is used particularly when the heroine is in not in one to one opposition with the villain, meaning that the villains are a group of girls. The stories presenting this structure of naming seem to depict seven female characters and the heroine is always the youngest ‘bungsu’. The villains are usually called by names that indicate they are older than the heroine, and the villains’ names are usually ‘kakak’ [older sisters] or ‘bibi’ [aunt (ies)]. Significantly, within this pattern, all
the villains are called by the same name which shows that they cooperate in their villainy as a team.

Furthermore, the name of girls in Indonesian folktales also reveals some designations. Besides real names, the heroine’s name may indicate a place where the baby heroine is found or where they are looked after as well as their look. Also, the name of a girl can designate a punishment she receives or designate a disaster that a girl resolved. The first designation indicating place can be seen in PutriPucukGelumpang in which ‘Putri’ is a generic term referring to a girl; ‘Pucuk’ indicates the height; and ‘Gelumpang’ is a name of a tree. Hence, the name indicates a girl who is looked after up in the Gelumpang tree.

Other examples are TimunEmas meaning a golden cucumber, the place where a widow finds the baby heroine; and PutriBungaMelur meaning ‘putri’[a girl] who is found in the petals of the Melur flower. The second name designation, the heroine’s look, can be seen for example in the story of PutriMayangTerurai. PutriMayangTerurai means a ‘putri’[a princess] whose hair look is like an unrolled ‘mayang’(a name of a flower). Another example is in the story of PutriAyu in which the name of PutriAyu means the beautiful princess. Furthermore, the third name designation includes the girl’s punishment and as in the story of PutriBatuMenangis and PutriKemarau. PutriBatuMenangis means a ‘putri’[a girl] who is punished to become a crying stone and Putri Kemarau which means a ‘putri’ (a girl) who resolves a problem of ‘kemarau’ [drought].

The analysis of the pattern of naming of girls in Indonesian folktales reveals quite different patterns of girl naming when it is compared to western fairy tales. The data show that girls in Indonesian folktales who are called either by real names or real names initiated by a generic term referring to a girl are preponderant than the number of other naming. Hence, the naming of girls, either as heroine or villain, confirms the significant existence of girls in Indonesian folktales. The results of the study indicate a different pattern of girls’ naming from that of western fairy tales[15] in which the twelve versions of ‘Little Red Riding Hood’ showed that only few texts of the stories accord the heroine a proper name. Instead, most of the stories use nickname which often a form of physical identification. In line with that, the finding of this study also showed a more various patterns of girls naming compared to the those in various version of Grimm’s ‘The six swans’[16] suggesting that only a few of them use real names for the heroines and most of the tales seem to describe the girl rather than name them. Moreover, the way patterns of girls naming in Indonesian folktales are related the girls’ roles in the stories elaboratively support the previous finding that names in literary works have been an influential semantic advantage in producing literary world and furthermore, they should convey significant conceptual identity of the characters [1][17][18].

4. CONCLUSION

Anatomically, girls’ names in Indonesian folktales are of three kinds: proper names, names initiated by a term referring to a girl and names indicated the age. In addition to the pattern, the naming of the heroines and villains also illuminates two structures which implied the aspects of the stories. First, the heroine mostly uses proper name or proper name initiated by a term referring to a girl when the heroine is in one to one opposition to the villain. The second structure shows that when the heroine is not in one to one opposition with the villain, the name of the heroine can be in the form of proper names, proper name initiated by a term referring to a girl or name showing the age. Interestingly, the names of girls in Indonesian folktales also demonstrates more affluent patterns and more divergent culture-based names which to some
extent different from the canonical patterns. Further research should be done to obtained the more comprehensive scrutiny on the naming patterns in Indonesian folktales which covers more inclusive and wide-ranging data represented more Indonesian cultural background as well as more linguistic analysis of the names structure.

REFERENCES
The Visualization and Meaning of Logo and Slogan Used by The Ministry of Marine and Fisheries

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Abstract
The research on the visualization and meaning of slogans in Indonesia is very important to be carried out so that we know the meaning and provide implementation of these slogans. This study aims to identify the visualization, meaning, and characteristics of the slogan in the Indonesian Ministry of Maritime Affairs and Fisheries. The method used in this research is descriptive qualitative with content analysis techniques and use the principles of The Good Eye from Gillian Rose’s. The main study object of this research is the slogans used by the work unit of the Ministry of Maritime Affairs and Fisheries, which are spread in several places. These slogans are appropriate and need to be investigated because they use various Indonesian languages in terms of words, sentences and the words contained in them. The results of this study are (1) the logos and slogans used in the work unit of the Ministry of Maritime Affairs and Fisheries of Republic of Indonesia have the objective to invite people to care about the marine environment; (2) the slogans have a unique language dan visualization in each work unit of the Indonesian Ministry of Maritime Affairs and Fisheries.

Keywords: Visualization, Study of meaning, slogan, linguistics

1. Introduction

The slogan almost has the same strategy as advertising in the Community. Slogans and advertisements are one form of mass communication that not only functions as a promotional tool to offer goods and services, but also experiences an expansion of functions as a tool to embed symbolic meaning through language and visualization in advertising messages. In addition, advertising is a portrait of reality in society so that it can spread social, cultural, political, and so on[1]. The slogan created by an institution must have a good purpose for the community. One of the relevant objectives is to provide good information and education about life behavior. The slogan also includes the reality and habits of people's lives.

Visualization can be done as communication through two-dimensional visual language through images, symbols, icons, colors. Visualization can be given as a visual language, where this language is a nonverbal language intended to communicate an idea, debate in answering seniors and design through visual rules that can be translated and accounted[2]. Meanwhile, visualization can be considered as the result of visual thinking, namely imaginative thinking using visual language. In the slogan, whatever message is made, the most important thing is what the reader do with the message delivered, where this can determine success.
In a slogan has a message to be conveyed to the public. The message is implanted through a series of codes and visual images used in the slogan[3]. Activities to interpret the slogan certainly differ depending on the viewpoint of the community. Sometimes the message of the slogan is made so unique as a form of creativity of the creator, which is just a representation of a phenomenon that must be interpreted by the audience. However, the slogan making agency namely the Ministry of Maritime Affairs and Fisheries of the Republic of Indonesia has a good goal which is to develop a culture of people to love eating fish.

In the other side, the study of meaning in the slogan is a phenomenon of language use that is different from the phenomenon of other language use. Meaning is a symptom in utterance, while information is a symptom outside utterance. In addition to information, the intent is also outside the utterance. The difference is that information is something outside the utterance seen in terms of the object or thing being spoken, while the intent is seen in terms of the speaker, the person speaking, or the subject. The meaning of a sentence has a relationship between language and the outer world that has been mutually agreed upon by language users so that they can understand each other[4]. The definition above is known that there are three main elements included in it, that are: (1) meaning is the result of the relationship between language and the outer world; (2) relationship determination occurs because of the agreement of the users; (3) the embodiment of meaning can be used to convey information so that it able mutually understood[5].

The meaning given to the language written or spoken by someone is related to the purpose that are expected has its own meaning to the public or community. Language as a means of communication and a tool for social interaction has a very important role in life. The role of language as a communication tool is as a symbol or form of utterance and meaning that can be understood. The conveying of meanings in the form of language symbols is an expression of someone to convey the ideas. The agreement between the language users in understanding each other's intended meaning is the content of the form or symbol of language. In other words, various meanings can be obtained in the language, both in written and spoken languages.

2. Method

Penelitian This study was descriptive qualitative research with content analysis strategy which analyzing meaning content of language and visualization in the slogan used within the Ministry of Maritime and Fisheries Affairs. In visualization of slogan, In Gillian Rose's visual methodology, the analysis process is carried out using the principles of The Good Eye and the Monaco scheme. In the principle of The Good Eye, a visual object is examined based on content, which is related to the contents of a visual object. The process can be done by taking pieces of the image on a moving visual object and then analyzing it. This study was not bound by the place of research, because the research object was texts, which is the slogan used within the Ministry of Maritime and Fisheries Affairs. This descriptive study obtained descriptive data in the form of written or oral words derived from the manuscript or the person being observed[6]. This qualitative research is a process of scientific research that is intended to understand human problems in a social context by creating descriptions that are presented in a general and complex, reported the observation in detail of the resources, as well as carried out by natural setting without any intervention from the researcher[7].
3. Result and Discussion

Visualization in the slogan used by the Ministry of Maritime Affairs and Fisheries of the Republic Indonesia has a wide variety of variations. The slogan has a uniqueness and a message that will be conveyed to the people of Indonesia. This institution has a strategy to influence the public by visualizing colored slogans. The visualization is used to give enthusiasm and youthful spirit that this ministry is able to develop well and can work together with the people of Indonesia. One example is the slogan to encourage people to love eating fish and caring for the Indonesian sea from Sabang to Merauke.

The Ministry of Maritime Affairs and Fisheries of the Republic of Indonesia has a good union with its employees. The slogan made by this ministry also has the advantage to provide enthusiasm and main guidelines when serving the community. This institution also has principles to create healthy marine and fishery products, which have high quality, are safe if consumed by the community, and have a high level of trust. Therefore, the visualization produced in the form of words that are Smart, Fast, and professional service with a pink background and words that are colored in red, which means firm, brave, disciplined, and have a strong character.

Language is the main object of the linguistic study. Language used as an object is a language used by humans to communicate[8]. Human language is a language that can be learned because the language has a system so that the system that regulates the use of construction-building constituents in language, for example, is in the system of sound. The sounds are free symbols that can build constructions with different forms and meanings. The usage of sound symbol system is approved by the user community and can be learned so that it can be used as a means of communication among the speaker community.

The others example, The Indonesian Ministry of Maritime Affairs has work programs and visions that must be conveyed to the public through language with specific slogans in each work unit. This ministry has a slogan that is also used as a mission, that is “Sektor Kelautan dan Perikanan Indonesia harus 3M yakni Mandiri, Maju, dan Kuat” – Indonesian Maritime and Fisheries Sector, must be Independent, Advanced, and Strong. Those words are a good vision in placing the marine and fisheries sector as one of the mainstay sectors that is able to deliver the Indonesian nation to become an independent country by utilizing natural resources from the sea, advanced by maximizing the maritime management, and strong in facing challenges in the modern era. The Ministry of Maritime and Fisheries Affairs is also committed to making Indonesia emerge from regional and international economic crises.

Slogan is a phrase, words, sentences or motto used by individuals and groups in various contexts such as politics, commercial, religion, education, environment, etc., as an expression of an idea and purpose that is easy to remember that is suggestive and build individual aware. The slogans at the Indonesian Ministry of Maritime and Fisheries Affairs also represent environmental connections and have a motive to provide education and suggestions to the public to take action in accordance with the Ministry of Maritime and Fisheries Affairs's expectations. The slogan is also used as a work unit's identity as well as a vision that is relevant to the management and improvement of Indonesia's marine resources.

The various forms of slogan can be interpreted as a series of words or short sentences that are generally very interesting and easy to remember by many people[9]. Slogans are used to inform or convey information. The sentence in the slogan is an interesting sentence, striking and easy to remember to explain the ideology of an organization, class, political party, etc. Slogans are short and interesting sentences so they can stick to everyone's memories[10]. Slogan sentences must be short so that they are easily remembered by people. The usual
slogan is presented in the form of phrases, clauses, or sentences. In the slogans used by the work unit in the Ministry of Maritime and Fisheries Affairs has two main meanings, which are to improve the welfare of the fish farmers and to realize the preservation of aquaculture resources and to encourage the community to like to eat fish. This can also be seen as the examples below.

The selection of interesting languages is a means of the work unit of the Ministry of Maritime and Fisheries Affairs of the Republic of Indonesia to convey the purpose and as the spirit of building nation with attractive language that attracts people's attention. It was done because slogan can be defined as a set of words or sentences which are relatively short which is generally interesting and easy to remember by the midst of the community. In the slogan above there are two slogans from the Ministry of Maritime and Fisheries Affairs and the Semarang Fish Quarantine Service Center. Both of them have the same inherent slogan, namely the “Laut Masa Depan Bangsa” –Sea is the Future of Nation, and “PASTI”. However, when viewed from the language construct, the Ministry of Maritime and Fisheries Affairs of the Republic of Indonesia used one sentence, while the Semarang Fish Quarantine Center used one word “PASTI”. PASTI is an abbreviation of Profesional, Akuntabel, Santun, Transparan, dan Inovatif (professional, accountable, polite, transparent, and innovative).
Thus, it is a brand that can be linked to certain characteristics which are the same as visualization of logos and slogans introduced to the public[11].

The blue color in the physical form of the slogans in the Ministry of Maritime Affairs and Fisheries Affairs of the Republic of Indonesia depicts the color of the Indonesian sea and symbolizes competence, consistency, and professionalism. This ministry has a high degree of competence namely Susi Pudjiastuti as a professional in the field of marine and fisheries. In fact, Minister Susi often sinks foreign ships that are stealing fish in the seas of Indonesia. This proves that this agency is very competent. This institution also has a high level of consistency to care for and develop Indonesia's marine potential. The professional aspects in the Ministry of Maritime Affairs and Fisheries Affairs of the Republic of Indonesia are also seen in the management of marine potential which is grouped into several management areas such as those held in Semarang, Padang, Kalimantan, to Papua.

The visualization of the slogan in the Ministry of Maritime Affairs and Fisheries Affairs of the Republic of Indonesia also means that the future of the Indonesian people also depends on the sea and the contents in it. This ministry always creates a good synergy about the use of the sea and fish. The slogans produced also follow the needs and developments of the dynamic times[12]. The slogan made also has a goal that is relevant to the maximum empowerment of the sea, despite the theft of large numbers of fish. Therefore, with the launching of these passionate slogans, it is hoped that the public and employees of the Ministry of Maritime and Fisheries Affairs of the Republic of Indonesia will be able to implement their slogan messages properly and have high integrity for the benefit of the nation[13].

4. Conclusion

The Ministry of Maritime Affairs and Fisheries has various logos and slogans. The logo and slogan have a memorable philosophy and meaning for the employees of this ministry and the people in Indonesia. the meaning in this ministry logo is dominated by professional aspects and high competence. This aspect is symbolized in blue which dominates the logos in this ministry. in addition, this ministry also has an interesting language aspect. languages in the logo are tangible slogans which can be used as a basis for implementing the activities of the ministry's programs. the program includes things that can make the sea and fish a source of life in Indonesia. consistent marine management and punishment for fish thieves are also represented by the words that become slogans in the logos in each work unit under the auspices of The Ministry of Maritime and Fisheries Affairs of the Republic of Indonesia.

Acknowledgement
The author thanks to The Ministry of Maritime Affairs and Fisheries and Universitas Sebelas Maret for providing teh author with good opportunities and support to be able to study and study in postgraduate programs.

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Absurdity and The Significance of the Idea of Death in Albert Camus’ *L’Étranger*

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ABSTRACT

*L’Étranger* written by Albert Camus shows the concept of absurdity states that to face absurdity, one must confront it with consciousness and live through the absurd life until death. This article aims to reveal how death, which consistently occurs in *L’Étranger*, is related to Camus’ concept of absurdity. Through the analysis of focalization development apparent in the story, the recurring events of death as told through Meursault’s narration become the key to show the connection between Camus’ idea of absurdity and death. The storyline and narrative breakdowns show that the deaths in *L’Étranger* expose the main character to the steps towards becoming the Absurd Man. Despite being alienated, Meursault shows how being the stranger in a world of absurdity means accepting the inevitability of death by continuing to live the absurd life with consciousness.

Keywords: Absurdity; death; literature; narratology; philosophy

1. INTRODUCTION

In the 20th century, two global-scale wars affected human lives all over the world. In France, the casualties from the two wars reached more than 5% of the population [1]. France’s lost, which was followed by 4 years of German occupation, became a horrible memory for the people who were suffering and overwhelmed by fear, a historical fact which shaped the situation at the time and changed the future of the country [2]. Over time, death and misery were considered common. This condition reflected the wartime life which caused lots of physical and mental destructions due to the unavailing human sacrifice. It forced everyone to only focus on themselves.

Although literature covers global conflicts, most literary works written during World War II focus on the bad conditions of individuals [3]. Papers became the media used by intellectuals to express their ideas to the public. Language became a weapon used by thinkers to face the destructions caused by war, and writing was something that could be done freely. Writers used literary works to express their feelings and emotions triggered by war, not to simply retell the facts of war. Although fictional, readers were interested to find and learn about the reality of war by reading the written stories [4]. War became an inspiration for the various topics that dominated French literature in the 20th century such as death, suffering, happiness, and hope. These topics reflected the actual condition of the society at the time, which was the absurd condition when humans were filled with questions but the world had no answer. One writer who had a big impact to the life of the French society that was confronted with the absurdity of life was Albert Camus.
L’Étranger has become a valuable corpus for academicians and researchers. Verde [5] studies L’Étranger examining the relations among the criminal, his crime, and the society which punishes him. Raymond Lavoie [6] and Arthur Scherr [7] focus on the recurring deaths in Camus’ works, including L’Étranger, and connecting them to Camus’ values and views as a writer. Similarly, a book written by Alice Kaplan traces Camus’ life to better understand L’Étranger through Camus’ point of view [8].

The discussions of this novel had presented the absurdism implied by Meursault’s personality and behaviour has too frequently been discussed without adequate attention being paid to the form and medium of its expression. This paper demonstrates the narrative technique in L’Étranger through the presence of death events that appear and form the logic of the story.

2. METHOD

This article will take a different approach in connecting the deaths in L’Étranger and Camus’ concept of absurdity by looking from a reader’s point of view. As such, it will display the meaning of death in the story by breaking down the text structure and the narrative strategy, showing the idea of absurdity in the story through focalization of the main character, then associating the idea of death in the story with Camus’ idea of absurdity. By considering the use of the first person point of view in the narration or the utterances of the character, this article uses the theory of focalization by Gérard Genette [9]. Furthermore, Albert Camus’ concept of absurdity will be used as the key concept. Therefore, this article aims to analyze the role of recurring death-related events in L’Étranger and reveal the value of death in absurdity’s philosophy as displayed by the story.

3. RESULT AND DISCUSSION

3.1. Albert Camus’ Concept of Absurdity

The concept of absurdity was first ignited by a Danish philosopher, Søren Kierkegaard (1955) [10]. However, Camus refused the former’s idea of committing suicide and leap of faith as forms of solution when facing the absurd. Camus believed that aside from the limitations of view and the absurdity of life, human could make a decision to get away from misery. Human’s choice could reduce misery by accepting the reality that not everything can be fixed, finished, or explained [11]. According to Camus [12], to face the absurd was not by running away from life, but by living the absurd life with conscience. When human realized that life didn’t have any meaning, his conscience would confront it by rebelling. The form of rebel mentioned by Camus was by undergoing the routines of the absurd life until the end. Camus put this idea in his first novel, L’Étranger, which was published in 1942.

Using the first person point of view, this novel tells the story of the main character, Meursault, who keeps on going through his life routines without stopping even though he has a lot of questions about the world around him. Through L’Étranger, Camus fulfills the society’s necessity to know and develop the unthinkable possibilities that human may have. Human will never stop producing questions as long as the issues about humanity and death still occupy the daily life of the society.

3.2. Text Structure and Narrative Strategy of L’Étranger

L’Étranger consists of two parts with three important events of death, i.e. the death of the mother, the murder of an Arab man by Meursault, and the death sentence of Meursault. The
first part of the book begins with the obituary of Meursault’s mother and ends with the shooting of the Arab man. The event of shooting which ends the first part of the book takes the beginning to the second part as Meursault, who usually spends his daily routines at the office and at home, must spend his time in a prison cell and in a courtroom throughout the second part of the book. The trial, which dominates the second part of the book, ends up in Meursault’s death sentence. This death sentence concludes the second part and ends the story. This structure shows how death frames the plot of the story. Looking at the order of the events, it can be clearly seen that the topic of death has an important position in the story, serving as the beginning, the turning point, and the ending. These three death-related events that assemble the story have several differences which can be seen in this table.

<table>
<thead>
<tr>
<th></th>
<th>Mother’s Death</th>
<th>The Shooting of the Arab</th>
<th>Meursault’s Death Sentence</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Cause</strong></td>
<td>Age (fate)</td>
<td>Reflection of the sun on the gun (unintentional)</td>
<td>The result of the trial (intentional)</td>
</tr>
<tr>
<td><strong>Doer</strong></td>
<td>Time</td>
<td>Meursault</td>
<td>Judge</td>
</tr>
<tr>
<td><strong>Place</strong></td>
<td>Nursing home, cemetery</td>
<td>Beach</td>
<td>Courtroom</td>
</tr>
</tbody>
</table>

As shown in the table, the cause, the doer, and the place of the three important death-related events vary. The death of the mother happens because of her age, which means this death occurs because of fate. As such, time is the factor that inflicts the death. The settings of the first death include the nursing home and cemetery. Nursing home, as a place to accommodate the elderly, emphasizes how humans will age and cannot fight against time. The cemetery is also a setting that is equally related to death, further entrapping the first death as something that is absolute and highlighting it as something that cannot be controlled by human. This justifies Meursault’s passive attitude towards the death of his mother. The first death in the story reveals his avoidance in viewing death as something important, for death is a common thing that is inevitable to human.

The shooting of the Arab man that becomes the turning point of the story is caused by the reflection of the sun on the gun that hurt Meursault’s eye. Moreover, Meursault continues to shoot his gun after the first shot and reasons it as his response to the sound of the gun from the first shot. This implies that the shooting occurs unintentionally. The setting, which is an open beach with all of its natural factors present, also supports the situation. In this setting, nature dominates the scene and overpowers the presence of humans. Faced with these natural and physical factors, Meursault is confronted with his surroundings. This situation makes him feel that he does not kill the Arab, since the cause is a natural factor. With this set of mind, Meursault continues to avoid the topic of death as a thing to be valued, not even once considering death as a thing that is close to him aside from the murder accusation. The second death is also arguably the most absurd out of them all, with the involvement of a revolver that was supposed to be used as a defensive tool instead of offensive. The Arab’s shooting shapes the absurd condition that Meursault lives in and becomes a turning point that changes his life from the mundane routines at home and work to the life of prison and court.

The third death-related event is caused by the trial and the decision of the judge. As with the aforementioned deaths, Meursault’s death sentence is a death that is out of his control. This is enhanced by the indoor setting in the form of a courtroom that prevents Meursault from avoiding the values adopted by society. Meursault is set up on an impending death with the presence of characters who were not related to the shooting of the Arab. The trial does not
judge Meursault’s criminal action, but his different views of life. This setting, too, blocks him from avoiding death in the form of death sentence verdict, a decision which cannot be questioned. By this death sentence, Meursault is forced to face death. When facing his own death, Meursault does not have any choice except to value death. This point completes the absurdity in L’Étranger, as Meursault becomes the Absurd Man.

The different factors in the three main deaths could be seen more clearly from the plot which positioned the three events as an important point in the development of the story. Greimas’ Canonical Narrative schema [13] could show the changes when the story move from one stage (the beginning) to another (the ending).

Table 2. Greimas’ Schemata for L’Étranger

<table>
<thead>
<tr>
<th>Initial State</th>
<th>Transformation</th>
<th>Final State</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meursault’s indifference after hearing his mother’s obituary</td>
<td>Meursault going through his routines</td>
<td>Death sentence verdict towards Meursault</td>
</tr>
<tr>
<td>Meursault realizes the meaninglessness of human life and shoot the Arab man</td>
<td>Meursault’s realization of the meaning of death when he is about to be executed</td>
<td></td>
</tr>
</tbody>
</table>

According to Greimas’ plot structure, Meursault’s view of death has gone through changes triggered by the three important events related to death. Through the plot of L’Étranger, the logic of the story points out that the significant development shows how the final goal of the character is to value death. This puts Meursault as a subject whose role is to figure the value of death. His attempt is mostly highlighted by the tests in which Meursault must face the absurdity of life and death.

As the main character that drives the story towards the goal, Meursault is a focalisator who shows the change of views towards death. According to Genette’s focalization theory (1972) which divides focalization into focalization zéro, focalization interne, and focalization externe, the story shows a development from focalization externe into focalization interne. This narrative development technique emphasizes the presence of the story development based on death-related events. Looking at the text structure which indicates the differences among those events, the presence of the discourse of death supports the movement of the story narrated by the focalisator as the main character who drives the story. This shows how death becomes an important factor in the development of the story. The shift in Meursault’s narration supports the indication that death is a factor that leads him towards his consciousness and, along with it, his freedom. This can be seen by the way Meursault voiced out his subjective thoughts towards the end of the story as compared to the beginning of the story where he tended to merely describe what he observed. The transformation tests Meursault went through that placed him in confrontation with death gradually made him voice out his exploration of absurdity as he reflects on life and death.

3.3. The Absurd Condition in L’Étranger

In Camus’ concept of absurdity, human must face absurdity in order to go through life because human minds cannot explain the meanings of life objectively. When confronted with the world that provides no answer, human feels alienated. The only way to face this condition is to undergo the routines. According to Camus, it is a form of rebel from the world’s absurdity which restrains human. In L’Étranger, the story development does not only indicate the differences in the death-related events but also Camus’ idea of absurdity that is built from the stages in facing the absurd condition. Throughout the story, Meursault shows how he
routinely undergoes his daily activities without stopping. How he is restrained by the routines can be seen from how he loses his perception of time.

3.3.1. Meursault’s Attachment to the Routines

Meursault is a character who cannot be separated from routines throughout the story. As someone who keeps doing the same things over and over again, those activities slowly lose their meanings and serve only as habits that Meursault feels he must do. Through his narration, Meursault shows how time slips away from his consciousness as he is being restrained by the routines. Human slowly loses their perception of time when they get used to routine. As a narrator, Meursault repeatedly limits the information of time. This indicates that Meursault is a man trapped in the routines of life. The restraints of life routines demanded him to do the same activities over and over again. When something is done repeatedly, the purpose of doing that thing will vanish. Meursault’s daily activities, bounded by the routines, make his life have no purpose and devoid from thoughts and emotions. This shows the close relationship between routine activities and the meaninglessness of life. For Meursault, their presence to save him is meaningless because his life is already meaningless and there is no use to run from the consequences of his action. Meursault’s attitude, when faced with the meaninglessness of life, is a form of human confrontation against the world that disregards human conditions. This positions Meursault as an alienated man.

3.3.2. Meursault’s Alienation

Previously, Meursault’s narration which differentiates him from the priest has shown a self-isolation from his surroundings. His self-differentiation is in fact clearly shown from the beginning, i.e. when he reacts to the news about his mother’s death. Death should be a significant event that is memorable for those involved, but Meursault’s indifference towards his mother’s death indicates that his view of death is not the same as people’s view of death in common. Meursault’s response towards death becomes an indicator which shows the contrast between him and the other characters. This difference is shown throughout the trial, when Meursault’s lawyer tries to justify the potential of Meursault’s criminal character. Through his narration, Meursault informed about the response of the public attending the trial and showed how they view his passive attitude towards his mother’s death as disrespectful. Meursault’s passive response is repeatedly used as a reason to say that he has a criminal nature. There is an indication that the public judge him a criminal not for the murder of the Arab man, but for his passive attitude towards his mother’s death. Considering that morality is something of positive value that is collectively agreed upon by a society, the public response in the trial becomes an indication that Meursault’s moral is asymmetrical with the society. This makes Meursault an alienated character from his community.

Meursault’s alienation is not only about the relationship between him and the others, but also with the surrounding world. This is shown in his response towards the nature around him when he is at the beach and shoots the Arab. Conventionally, people kill with certain motives. However, Meursault does not have any internal reason of his action. His explanation places natural elements as important factors that he remembers regarding the shooting. This indicates that Meursault lives on physical impulses. Without the presence of emotion or social meaning in his life, every physical matter affects Meursault and defines what he feels and does. From that consideration, it can be said that natural elements have created the absurd condition that leads Meursault to his death. Meursault’s alienated condition shapes a consciousness that brings him to face the absurdity by rebelling against it.
3.3.3. Meursault’s Rebellion

In Camus’ idea of absurdity, rebellion means facing the absurd condition by going through it with consciousness. In the end of the story, Meursault’s passive attitude about death is shown as a form of freedom. Meursault’s narration exhibits death in a positive way and justifies his passive response in regard of his mother’s death. This contemplation shows that Meursault’s view about death is constructed by the thought that life has no meaning and the world has no contribution in giving meanings. Through Meursault’s contemplation, death becomes the only certainty that frees human from the meaningless life. As the main character who narrates the story, Meursault shows that he realizes how the world will not be affected by someone’s death, as he is never affected by death. Meursault’s confession about his happiness proves that he is the absurd man (l’homme absurd), someone who faces the absurdity of life by going through the routines and feels happy. The focalisator displays rebellion from the absurd condition with dignity.

In the beginning of the story, Meursault is someone who only describes what he observes. However, when death draws near, he begins to show himself deeper than before through his contemplation about life and death while waiting for his execution. The narration at the beginning of the story shows how Meursault is trapped in the daily routines that lead him to the absurd condition. As the story goes, Meursault starts to realize his condition and accept the fact that life is meaningless so that he tries to rebel against its absurdity with consciousness. This rebellion is done by going through the absurd life. As the main character who is trapped in the absurd condition, Meursault reveals Camus’ idea of absurdity in the form of routine activities, meaningfulness of life, passive attitude, and the significance of physical aspects, and shows how he, as the main character, rebels against the absurd condition.

3.4. The Meaning of Death and Consciousness in L’Étranger

Through the development of the story, Meursault builds his consciousness about the absurd condition that he experiences. Meursault’s passive attitude towards his mother’s obituary shows that human actions do not have any significance in front of the world and death will not affect the world from continuing to spin. This fact places the world as the indifferent party towards human life. Meursault’s understanding of this condition is reflected through his action of pulling the trigger and shooting the Arab. Meursault shooting more than once shows his consciousness of the meaningless of life. Additionally, Meursault is presented as an alienated human in his world, a stranger among his relatives, and a prisoner of death penalty. In Camus’ absurdity, this is a metaphysical condition of human and causes human to be sentenced to death. In Camus’ idea, to be sentenced to death means that human cannot avoid death.

The inevitable position of death places it as a key to keep the order of the world. In L’Étranger, the order of the world is represented by the law institution. The death sentence put upon Meursault is based on the things that are supposed to have no relevance with his case, but this injustice precisely becomes a picture of human condition that exploits death as a tool to keep the order. In Camus’ idea, the nature of human that lives to finally die positions human as a creature sentenced to death. From this point of view, the death sentence put upon human is a natural event of the world. However, the death sentence that is based on the law is a different matter. Meursault’s reaction towards his death sentence is filled with confusions about the facts that do not support the verdict. The law is supposed to fix human nature including the nature to kill, and not to imitate it. Without the death penalty from the law, human has been sentenced by the world to die so that the law has no need to sentence someone to die because everyone will die in the end. When faced with the death penalty,
Meursault who never valued death previously, either the death of his mother or the murder that he committed, starts to contemplate life and death.

Meursault becomes one of the many humans in the world who have no meaning, alienated from his own self and from the world. Meursault becomes the perfect example of a human who faces absurdity with consciousness as he goes through the absurd condition in his life. L’Étranger becomes a novel that had relevance in the life of the French society not only at the times of war, but even to this day. It has become a timeless classic and an essential read with topics that touch on the values of mortality and the absurdity of life.

4. CONCLUSION

Through the explanation of the text structure, the presence of death can be seen constantly throughout the story. The story is started and finished by events of death, and death is repeatedly shown in the plot. The text structure shows that mortality triggers the revealing of human life significance. This can be seen from how Meursault’s view changes as the story goes. The main character’s narration reveals the idea of absurdity contained in the story and the focalization development shows how the possibility of death affects someone’s view of life. The meaning of death of others is different from the meaning of the death of oneself. The consciousness of one’s own death in the presence of absolute meaninglessness triggers the focalisator to contemplate deeply about life and death without limiting the narration. With the recurring death-related events in L’Étranger, death itself holds a role as a framework to show the absurdity that surrounds Meursault as a main character.

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3D Printing in the Learning Process of Furniture Design

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ABSTRACT

The development of technology is going fast and cannot be avoided. 3D printing technology exists that is capable of printing objects that are exactly the same as the soft file image in three-dimensional form. The existence of this technology affects the design work process. The learning for students in design has long used work patterns with hand-drawn sketches and creating the design manually, however technology has changed the design work since a few years ago that began with the use of design software. By the advance of 3D printing, students as potential designers can use this technology to develop spatial abilities in the creative process of design. The extent to which the design work process with technology can improve student's spatial ability and change design work patterns from manual to digital design. This research illustrates that 3D printing can make sustainable changes in the design process in increasing creativity and productivity, although the manual work process is still a component in design learning. The descriptive-analytic method with a phenomenological approach is used by observing the furniture design process by students using 3D printing. The formation of the pattern of student work by using this technology produces a new work culture.

Keywords: 3D printing, design learning, the furniture design process

1. INTRODUCTION

3D printing is a new breakthrough in the world of technology. 3D printing technology is also known as additive manufacturing, where objects are created by stacking the bottom layers of materials and building them layer by layer. 3D printing is a rapid prototyping technology, physical modelling technology that can form a prototype more easily and quickly [1]. Prototyping is an initial embodiment of a design concept that has or will be developed from a product. The design process is carried out through several stages of design work, initially, the concept of ideas is made by hand sketching, then sketching alternative designs, manual work drawings up to making manual prototypes with the use of many tools, both cutting tools, dies, and molds. The process of making a manual prototype takes a long time and is difficult to realize complex shapes, even though this work pattern is still being carried out in the design learning process until now. Now, with 3D printing that has the ability to make design prototypes easier it will provide a new alternative media in design learning.

Visual form is a media created by students in expressing the aesthetic experiences of an idea or ideas. In the process of designing what is needed is not limited to logic of reasoning,
but also the wildness of imagination and sharpness of intuition so that design can become a masterpiece and be able to inspire [2]. 3D printing is a digital technology to realize the imagination of ideas into three-dimensional visuals that are not limited by the level of complexity of the geometry, where conditions are difficult to do with manual work processes. Digital design work also enables new innovations to handle the complexity of form, function, material, and environment [2]. As has been done by designer Zaha Hadid in the design of Rise chair and Bowl chair, implementing digital processes and realizing his ideas through 3D printing technology. Thus, if the technology is applied in design learning, the extent of the design work process with 3D printing can change the design work patterns from manual to digital.

2. METHOD

This study uses a phenomenological approach with descriptive analysis methods concerning the use of technology that is developing at this time, especially in learning furniture design. Phenomenology is closely related to the knowledge of something to the extent that it manifests itself in experience [3]. Steps were taken by observing, interpreting and inferring the development of 3D printing and furniture design processes with these technologies.

3. RESULT AND DISCUSSION

One thing that is difficult to deny today is that contemporary humans are accompanied by technology everywhere [4]. Technology very much provides convenience and begins to be a part of all activities, one of which is 3D printing technology. Lots of things can be created with 3D printing in various fields, one of them is in furniture design. As this technology increases, there is an awareness that complex forms can be produced directly which cannot possibly be produced. Ismiati and Herianti [5] conclude based on the data of their research respondents that the use of 3D printing technology is currently dominated by many Javanese people and developing well in the industrial and socio-cultural sectors.

3.1. 3D printings in Indonesia

3D printing which is also called additive manufacturing or rapid prototyping has several classifications that are distinguished from raw materials and the mechanism for making them. **FFF (Fused Filament Fabrication)** is 3D printing that uses plastic raw materials such as cable reels which are later thawed and formed. **SLA (Stereolithography)** 3D printing uses resin as its raw material, this resin is sensitive to light so that the resin is able to harden to make the desired shape. **SLS (Selective Laser Sintering)** is a classification of 3D printers made from powder (plastic or metal powder), and as the name implies is made by heating the powder with a laser layer by layer. A 3D printer that has developed in Indonesia is FFF where raw materials are cheap and now this technology is available in the market at varying prices. Important changes occurred with the increasingly affordable technology in society, 3D printing is not only available as a specialist service but for the general public. This facilitates the making of an individual product in homes so that it can change the land of production and consumption. With manufacturing capabilities distributed to consumers and if in the future anyone can have the capacity to design particular product design, resources to buy computers and 3D printing, how is the extent of development in the future design world?
It is likely that this will have an impact on design education now and in the future. As stated by William J. Mitchell [6], technology now plays an important role in the formation and sustainable competitiveness of creative activities.

Changes to the digital direction will soon be faced, like it or not, and not ready in various fields, therefore in this case students as prospective designers must prepare themselves to face challenges ahead. Hyun-Dae Kang in his research stated that the competitiveness of 3D printing techniques awakens the furniture industry, which generates a small production of personal tastes so that custom designs are made possible, digital changes are made easier, furniture design manufacturing breakthroughs where there is a room for 'smart furniture design' development with the mixing of 3D printing and internet of things, as well as consistently eco-friendly furniture design methods [7]. Based on this, 3D printing is very important to use in the furniture design process now and in the future. Universities in Indonesia which have interior design and product design study programs have introduced this technology to students as knowledge in exploring forms and realizing designs. Based on tempo.co on April 1, 2015, at Pelita Harapan University, Tangerang, 3D printers are used in rapid prototyping courses by second-year students of the School of Design faculty majoring in product design. Interior Design Study Program Sebelas Maret University Surakarta has also applied this technology in furniture design courses as an option in the process of prototyping furniture design in addition to a manual process, allowing students to make prototypes with digital processes, as well as alternatives in making complex shapes as solutions to problems or individual needs in furniture design. The learning activities of the two universities show that technology has begun to be applied in the design learning process in Indonesia.

3.2. The furniture design process

The furniture design process is a systematic step in designing furniture. There are 6 main stages in the design process namely (1) Conceptualization, (2) Research, (3) Design development, (4) Implementation, (5) Evaluation, (6) Presentation [8]. Conceptualization and research developed from the initial idea of the formulation of the problem and the collection of information carried out for the concept plan outlined in the form of sketches and alternative designs. Development and implementation activities are the solutions of structural aesthetic problems and functions of forms, analysing, and perfecting designs in expressing concepts, carried out through work drawings and prototypes. Evaluation is done through criticism of the design results that are realized, whether in terms of function, aesthetics, and ergonomics. The creativity and quality of design work are presented which will ultimately help in building a reputation and increase the selling power of the design, through the presentation media needed, one of which is prototyping.

The furniture design process through several stages of design requires a short amount of time, with a manual process at first the concept of an idea is made by hand sketching, then sketching alternative designs, manual working drawings up to making manual prototypes with the use of many tools, both cutting tools, forming as well as tools for assembling. If there is no conformity, the design process starts from the beginning again until finding the desired final design. While the furniture design process with 3D printing technology cuts several design stages, after the concept of the idea of the problem is planned in a rough sketch, the design is made directly in a computer model with a CAD (Computer-Aided Design) file using a program (3D max, AutoCAD, etc.) that allows users to design and modify three-dimensional furniture designs on a computer. Designs in digital files will be easily printed with 3D printing anytime, anywhere [9]. CAD files also allow verification in furniture design before printing so
as to reduce errors and make repairs. Barry Berman [10] also states that all 3D printers use 3D CAD software that can measure thousands of cross-sections of each object to determine how each layer will be built correctly. This technology can make all the simple shapes you want to print very complicated shapes, some of which are impossible using manual techniques.

The application of 3D printing in design learning provides an alternative for students to choose the media they will use in making furniture designs based on their creative imagination concepts. Changes that are driven by innovation in science and technology can also occur in the world of education, especially higher education [11]. As did the interior design students of Sebelas Maret University, some chose to do digital design work that was more practical in the complexity of making and improving the design. The selection of furniture design processes with 3D printing by these students made changes in new work patterns in the design. The Royal Academy of Engineering [12] states that additive manufacturing not only changes conventional manufacturing processes, but this technology also allows the formation of new products and new businesses that are more advanced. If so the digital work culture has begun.

4. CONCLUSION

Furniture design by applying a 3D printing system is advantageous in terms of production, allowing objects to be made without tools, thus saving time in making prototypes where the object is made just once with a CAD file. In making geometric shapes with a high degree of difficulty it is easier than the manual manufacturing process because it is through a computerized technological process so that it is easy to make improvements. This makes the costs incurred much cheaper. From the side of students as prospective designers more free to experiment with complicated forms that are useful in realizing the imagination of ideas in solving problems in furniture design. This technology changes the pattern of design work done by students because of the ability to produce complex objects and overcome the lead time design process. The sustainable implementation of this technology in the furniture design learning process creates a new work culture, the student work culture uses 3D printing in the furniture design process, no longer uses the manual work process in prototyping. Creating a work culture of digital furniture design through 3D modeling, prototyping 3D printing, and the process of reviewing, repeating and improving design digitally. The furniture design prototype with 3D printing is a concrete manifestation of this new culture.

REFERENCES

The Correlation between Apartment’s Environment Character with Residents’ Sustainable Living

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Abstract

The city is the place where various social class, ethnic and religious groups meet. The complex activities in the city demands the availability a comprehensive facility and infrastructure. This leads to the need of a built environment design to improve the life quality of its human beings. The study of relation between the human behavior and the built environment in Environment Behavior Studies discusses about environment setting components, user groups and behavioral phenomena. The environment character influences the user behavior. Living in apartments has become a new life style of citizens in Surabaya. The various environment characters underlies the problem of how the correlation pattern is between place setting, user and behavior. The apartment setting place that is immersed within a residential housing area influences the characteristic behavior of its users especially the interaction in the utilizing of the supporting facilities in the apartment and environment. The behavior of residents in the apartment’s supporting facilities has a major impact on shaping the behavioral character and sustainable living in the apartment. The sustainable living for the apartment residents is by achieving the social needs of interaction with their environment. This has become one of the indicators for the fulfillment of city service standards in providing urban housing infrastructure that is 'smart', livable, safe and comfortable, as an effort of sustainable living formal housing in Surabaya.

Keywords : Environment Character, Sustainable Living

1. Introduction

According to[1], the physical environment determines the behavior of human-beings (environmental determinism), the physical environment provides limitations in which humans can choose (environmental possibilism) or where the physical environment provides choices/tendencies but does not determine (environmental probabilism). A specific character/environmental design will influence and shape a specific character to the human behavior, “a system of setting is part of a larger system”.

As the second largest governmental center in Indonesia, Surabaya has many apartments. When choosing an apartment, it is not only the unit that is taken into consideration but also the quality profile including the supporting facilities, operational management, site/location and also the surrounding environment. Meaning that an activity setting character is inseparable from its environmental character. The same type of building, but in a different type of environment will effect in different building user behavior. Place as a place setting cannot function as how the user prefer if there is no inter-influencing link[2].

The apartment quality character and environmental character that represent the object of this study are selected apartments that are in a residential environment setting and its dominant function as a residence. As an apartment that has a dominant function as a dwelling, how is the character of the environment in accordance with the quality profile of the apartment, and in return what is the appropriate character of the environment and supports the lives of apartment dwellers. The owner have more territory than tenants, so the people with higher education have sensitively of quality of space[3].

Apartment is a vertical housing with a special phenomenon. The lives of apartment dwellers focuses on the overview of privacy aspects. Because the fulfillment of the privacy of the dwellers determines the quality of the apartment and its environment. Sustainable Housing is a condition of sustainable living that is based on
social conditions by using quality of life and welfare parameters of its residents, based on the quality of the environment. The character around the residential location is designed and built so that social, economic, cultural and environmental interactions can be realized. The character of the reciprocal relationship has an impact on the daily quality of the lives of residents, health, welfare and security, which is not only for the present but also for future generations.

This study would like to formulate the reciprocal relationship between place setting-user-behavior between the character of the residential environment as the setting of the apartment with the user (apartment dwellers). User interaction with the environment can be reviewed in terms of intensity, frequency and proximity. The phenomenon of privacy aspects of the behavior of apartment dwellers takes the main focus. Because privacy aspect is the main behavioral phenomenon in planning facilities in an apartment environment. [4] The privacy mechanism of apartment dwellers, is a special phenomenon that is the sharing of identity, namely through trust and identity tools (Astuti, Susy Budi & Lea, 2019).

Several studies have linked the privacy of apartment residents to the security function and quality of space/supporting facilities. But not many have discussed the privacy of apartment dwellers in relation to interactions with the environment around the apartment. The environment and residents have reciprocal relationships, socially and individually. The environment as a public space is social because it can be accessed at any time by everyone. But it can also mean private / individual, because it can only be accessed by certain individuals or groups. This is in line with the opinion of [5], that discussing public and private spaces is always related to aspects of ownership, access and control. Public space can be accessed by the wider community with various interests while private space is limited to certain segments / populations. More widely discussed by Altman, that public space as a social or private / private environment is a territory that has boundaries. The limit is to communicate ownership of objects or places, namely the interaction in the use of needs for objects or activities in a particular place. The previous studies explained that “That community ownership can be claimed as private zone”[6], “the elements of privacy toward the cultural norm”[7], “Personalization as a privacy behavior is a process that adjusts to the needs of individuals or groups”[8]. So, privacy mechanism is a special phenomenon of behavior [9].

Scannell & Gifford[10] also interpret the environment in physical and social research. Physical as a form of the built environment, while social as a function of symbols or social arenas/facilities. In previous studies, have also described the existence of an organizational framework known as the tripartite model of place attachment. An organizational framework consisting of 3 separate dimensions, but complement each other in understanding place attachments, namely the dimensions of people, processes and places. Prakoso, Susinyt[11] attachments to places are routes that represent emotional ties to places based on personal choice, especially those having high mobility.

This research has relevance to the study of the realm of Environment Behavior Studies based on an environment scale. This means that the sustainability of life in certain environmental characters is due to physical and social interactions. Cho's [12] explained that created the concept of vertical housing, treating the need for community space for togetherness. An interaction in order to formulate sustainable living in order to obtain a formal vertical housing row model. The row model will be use for any vertical housing developer as a recommendation for design the vertical housing, especially which will be built on residential housing environment.

The findings in this research would like to open more broadly about the phenomenon of privacy behavior. Privacy is not only meant as security, safety and comfort of individuals in internal or limited environment, but more on the existence of social interaction. Privacy behavior in apartment dwellers is behavior that is present in social spaces.

2. Method

This qualitative research uses a phenomenological approach with observing physical traces, observing behavior [13] and structured / questionnaire interviews. Behavioral observation is done by collecting data through questionnaires. Also coupled with in-depth interviews to find out things that are not observed. This research uses the phenomenon of case studies on typical objects. Using similar / typical cases, more specific (specific) information will be obtained. It was explained that this was to avoid rejection. Based on this, this study uses 6 typical cases / research objects. Case studies / research objects were conducted at 6 locations, namely in an apartment environment located in a residential area in Surabaya. The six locations were chosen in order to obtain complementary variants. The six locations of the research object are the environment around the
apartment: (a) Purimas, (b) Menara Rungkut, (c) Educity, (d) Puncak Kertajaya, (e) Metropolis and (f) Sukolilo Dian Regency. These apartments are located in/ near housing area.

The analysis process begins by examining all data from various sources, namely in-depth interviews, observations of behavior (questionnaire) and observation of physical imprints. The results of data from these sources in the form of field notes, interviews, photo documentation, videos, pictures and so on, are examined in more depth to be able to carry out data reduction. Reduction data will give a sharper picture of the observations, and make it easier for researchers to find back the data obtained when needed. The data that has been reduced is transformed in the form of a display that can be realized in the form of sketches, matrices, and supported by relevant documentation (photos, videos and pictures) so that the meaning is easy to interpret. The results of the interpretation are then made to a provisional conclusion for comparison and truth testing. The stages in the above cycle continue until they reach a strong conclusion.

3. Result and Discussion

a. The Correlation between Internal Facilities and The Sustainable Living of Apartment Residents

Based on Table 1, the quality of apartments in a residential area has the character of the availability of facilities which are dominated by swimming pools, convenience stores/minimarkets, gyms, canteens/cafes, laundry and outdoor parking. The facility is a service of the apartment management to meet the needs of the residents' lives. However, based on the results of the questionnaire (Figure 1), the facilities available in the apartment were responded to by residents differently. The residents' attachment to the apartment's internal facilities is strongly influenced by the user's character and cultural practices. The residents' characters are 95% of productive age, namely 18-25 years, 78.3% of women, and dominant are students. High mobility, more activities outside the apartment. This affects the attachment to the facilities available in the apartment.

Residents really need the existence of minimarket in the apartment's internal environment. Nearly 51.9% of residents use minimarket in apartments. The opposite condition is that residents rarely or even tend to never utilize the swimming pool, gym or cafe/canteen facilities. Nearly 47.8% said they never used the pool or apartment gym facilities. (Figure 1). Another very important necessity for apartment residents is the availability of an ATM machine. Some 90.9% of the residents use ATMs located in apartments.

<table>
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<th>Educity</th>
<th>Metropolis</th>
<th>Puncak Kertajaya</th>
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<td>11</td>
<td>Dentish</td>
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<td>Not Ready</td>
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</table>
b. The Correlation between External Facilities and The Sustainable Living of Apartment Residents

Tabel 2 : Character of external facilities of apartment at radius 400 m

<table>
<thead>
<tr>
<th>No</th>
<th>External Facilities</th>
<th>Menara Rungkut</th>
<th>Dian Regency</th>
<th>Edacity</th>
<th>Metropolis</th>
<th>Puncak Kertajaya</th>
<th>Purimas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shopping Center/minimarket</td>
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<td>Ready</td>
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<td>Ready</td>
<td>Ready</td>
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</tr>
<tr>
<td>2</td>
<td>Cafe/Restaurant</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
</tr>
<tr>
<td>3</td>
<td>Education Facilities</td>
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<td>Ready</td>
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<tr>
<td>4</td>
<td>Health Facilities</td>
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<td>Not Ready</td>
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<tr>
<td>5</td>
<td>Bank/ATM</td>
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<td>Not Ready</td>
<td>Ready</td>
<td>Not Ready</td>
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</tr>
<tr>
<td>6</td>
<td>Mosque/Church</td>
<td>Ready</td>
<td>Not Ready</td>
<td>Ready</td>
<td>Not Ready</td>
<td>Not Ready</td>
<td>Ready</td>
</tr>
<tr>
<td>7</td>
<td>Laundry</td>
<td>Ready</td>
<td>Ready</td>
<td>Not Ready</td>
<td>Not Ready</td>
<td>Not Ready</td>
<td>Not Ready</td>
</tr>
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<td>8</td>
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<td>Not Ready</td>
<td>Not Ready</td>
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<tr>
<td>9</td>
<td>Others</td>
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<td>Ready</td>
<td>Ready</td>
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</tbody>
</table>

Tabel 3 : Character of external facilities of apartment at radius 800 m

<table>
<thead>
<tr>
<th>No</th>
<th>External Facilities</th>
<th>Menara Rungkut</th>
<th>Dian Regency</th>
<th>Edacity</th>
<th>Metropolis</th>
<th>Puncak Kertajaya</th>
<th>Purimas</th>
</tr>
</thead>
<tbody>
<tr>
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<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
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<tr>
<td>2</td>
<td>Cafe/Restaurant</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
</tr>
<tr>
<td>3</td>
<td>Education Facilities</td>
<td>Ready</td>
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<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
</tr>
<tr>
<td>4</td>
<td>Health Facilities</td>
<td>Ready</td>
<td>Not Ready</td>
<td>Ready</td>
<td>Ready</td>
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<td>Not Ready</td>
</tr>
</tbody>
</table>
The needs of apartment residents does not only occur in the apartment's internal facilities, but also in the environment up to a radius of 800 meters. The presence of a dominant mini/supermarket up to a radius of 800 meters, is a sustainable of individual needs (privacy) in public spaces (social needs). Its existence which can still be reached by foot, makes it easy to access. Interaction with the apartment environment as a form of individual needs in public / social spaces is also dominated by the availability of food facilities.

<table>
<thead>
<tr>
<th>No</th>
<th>External Facilities at Radius 1500 - 3000 M</th>
<th>Menara Rungkut</th>
<th>Dian Regency</th>
<th>Educity</th>
<th>Metropolis</th>
<th>Puncak Kertajaya</th>
<th>Purimas</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Shopping Center/minimarket</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
</tr>
<tr>
<td>2</td>
<td>Cafe/Restaurant</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
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</tr>
<tr>
<td>3</td>
<td>Education Facilities</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
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</tr>
<tr>
<td>4</td>
<td>Health Facilities</td>
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<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Not Ready</td>
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</tr>
<tr>
<td>5</td>
<td>Bank/ATM</td>
<td>Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Not Ready</td>
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<td>Ready</td>
</tr>
<tr>
<td>6</td>
<td>Mosque/Church</td>
<td>Not Ready</td>
<td>Ready</td>
<td>Ready</td>
<td>Not Ready</td>
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<td>Ready</td>
</tr>
<tr>
<td>7</td>
<td>Laundry</td>
<td>Not Ready</td>
<td>Ready</td>
<td>Not Ready</td>
<td>Not Ready</td>
<td>Ready</td>
<td>Not Ready</td>
</tr>
<tr>
<td>8</td>
<td>Printing</td>
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<td>Not Ready</td>
<td>Not Ready</td>
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<td>Not Ready</td>
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<tr>
<td>9</td>
<td>Others</td>
<td>Ready</td>
<td>Ready</td>
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<td>Ready</td>
</tr>
</tbody>
</table>
Based on Table 2 and Graph 1 above, the character of apartment environments up to a radius of 1500 meters, 48-59% is dominated by food facilities. This character reinforces the needs of apartment residents who have high cultural mobility practices, that is, most of their time is used for activities outside the apartment. There is a mutual interaction between the social needs of apartment residents with the character of the availability of public facilities, especially food facilities. Nearly 56% of apartment residents eat in the external facilities apartment. Mainly utilizing facilities that can be reached on foot or by delivery.

Apartment residents tend to use the swimming pool in the external facilities. That is because of the ease of reaching and for the needs of public interaction. On the contrary the need for laundry facilities does not take into account the ease of reach. 82.6% chose to use laundry outside/external the apartment because of the speed of the process and lower prices compared to the internal facilities of apartment. This is supported by the presence of delivery facilities, making it easier for residents. So that the quality profile of the apartment is complemented by the presence of facilities in the neighborhood.

Based on the phenomenon of the character of the internal and external environment as well as the behavior of the apartment residents, it is evident that the privacy aspect does not mean to be interpreted as completeness of physical facilities. The completeness of physical facilities is only a profile of the character of the apartment environment, but not necessarily in accordance with what is needed by the occupants. The sustainability of apartment dwellers’ lives is the fulfillment of privacy needs that are not limited to the internal environment, but to the external environment. The need for privacy behavior of apartment residents occurs in public spaces, because of the desire for social interaction.
Privacy behavior is a form of control between individuals and the social environment. Namely the existence of open and closed interactions. Based on this understanding, the privacy behavior of apartment residents is an open behavior, because it requires public space for social interaction.

4. Conclusion

Apartment is a vertical residence that prioritizes the privacy aspects of the residents. This is reflected in the availability of apartment internal support facilities. However, the continuity needs of apartment residents do not only rely on privacy needs, but also on social (public) needs. The quality profile of the apartment is not only in the completeness of the supporting facilities available in the apartment (internal), but also by the support of the facilities in the environment (external). A reciprocal relationship exists between the apartment environment and the sustainable living of the residents’ of apartment. The sustainable living of the residents’ of apartment is dominantly due to the fulfillment of privacy aspects in public spaces for the social needs.

References

Understanding South Tangerang's Generation Z during 2019 Student Protest through Empathy Map Canvas

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²Faculty of Technology and Design, Universitas Pembangunan Jaya, Tangerang, Indonesia
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ABSTRACT

During Student Protest in September 23rd-24th 2019, Indonesian Gen Z succeed to give a new looks for a student protest in Indonesia through various posters and slogans that influenced by various meme in social media and also how they held the protest itself. This phenomena is something that never been seen in Indonesian student activism before. In order to get understanding this phenomena, Empathy Map Canvas has been chosen as a tool to get better insight of Indonesian Gen Z perspective. This study aimed to see Indonesian Gen Z perspective in relation with politic and democracy. Quantitative study in the form of surveys and questionnaires that covered daily visual and audio experience and also their behavior were conducted with respondents students from various universities in South Tangerang that participated in the protest. In addition, qualitative study in the form of interview also conducted to the same group of respondents. This study confirm the intimate relation between of Indonesian Gen Z and social media, that in return influenced the way they communicate, think, and how to achieve their goal. At last, this study would provide insight for any politicians and political party that would like to get better understanding for Indonesian Gen Z.

Keywords: 2019 Student Protest, Indonesia, Generation Z, Empathic Map Canvas.

1. INTRODUCTION

Generation Z (Gen Z) is the group of generation classification after Millennial who born from early 1990's until early 2000's [1]. Corey Seemiller stated that Gen Z identify themselves as loyal, compassionate, thoughtful, open-minded, responsible, and determined [2]. Unlike millennial, Gen Z considered Digital Natives due to have internet technology readily available at a young age [3]. Therefore Gen Z also quite familiar with social media. In fact, the use of social media has become inseparable part of their daily lives [4]. Gen Z also use internet to show their creativity, with young artists, musicians, photographers, directors and influencers eagerly finding their voices in a new world of content creation, from YouTube and Instagram [5]. Gen Z will reach 2.5 billions globally in 2020 and they will took over around 20% of workplace [6]. Therefore understanding Gen Z is to understand the future. However the study about Gen Z in Asia is quite rare, especially in Indonesia [6]. Currently, there are few studies about Indonesian Gen Z. Most of studies are about the difference between Indonesian Gen Z and Gen Y [6]. However, the recent student protest in Jakarta gives new looks on how we
should define the relation between Gen Z and democracy. One of the methods to study that is by implementing Empathy Map Canvas.

Empathy Map Canvas (EMC) is an empathic study tool that was created by Dave Gray [7], that would assists designers/researchers to produce solution according to user perspectives. It goes beyond demographic characteristics and develops a better understanding of the user’s environment, behavior, aspirations, and concerns [8]. While using EMC is useful in many cases, at the same time EMC has potential to provide Indonesian Gen Z perspective especially in the relation of democracy and politic. This study aims to determine the characteristics of Indonesian Gen Z in the context of democracy and politic with the study case of 2019 Student Protest. The study will contribute to literature on Gen Z in Indonesia.

2. METHOD

As mentioned before, this research aims to get Indonesian Gen Z perspective regarding politics and democracy with 2019 Student Protest as the study sample. Quantitative study in the form of surveys and questionnaires were conducted from September 24 - 30, 2019. There were 20 questions that covered visual and audio experience from what they have seen everyday or which news source that they used to read/hear and also their behavior. Questions were created with the guideline from on Social Science Research Methods book by AnolBhattacherjee [9]. In addition, qualitative study in the form of interview also conducted to the same group of respondents. The respondents were students of year 1 - 3 from various universities in South Tangerang that participated in 2019 Student Protest, this category matched with the specification of Gen Z.

3. RESULTS AND DISCUSSION

Seventy percent of the respondents are male while thirty percent of them are female. All of them are students in the year 1-3 from private universities in South Tangerang area, Indonesia.

![Fig. 1. Pie Chart that shows at what point during the day, Gen Z checks their social media for the first time.](image-url)
The survey showed that sixty percent of respondents checking their social media in the morning, comparing to twenty five percent that checking during their commute to the University. While ten and five percent of them checking their social media during lunch and in the evening.

![Fig. 2. Pie Chart that shows the amount of time that Gen Z has been spent on social media everyday.](image1)

Half of the respondents stated that they spend 2-3 hours a day in social media and thirty percent of respondents even spend more than 3 hours a day.

![Fig. 3. Pie Chart that show Gen Z opinion regarding honest and truthful politicians](image2)
Sixty five percent of the respondents losing hope for Indonesian politicians while thirty percent of them still have some hope for honest and truthful politicians.

When they were asked about their favourite politicians, more than thirty percent said Tri Rismaharini, while Ridwan Kamil comes in second place with twenty five percent. Anies Baswedan and Ganjar Pranowo come in third and fourth place as their favorite politicians.

All the data that has been collected then processed with Empathy Map Canvas, an empathic study tool that could reveal reason behind someone's action [10]. Empathy Map Canvas below filled based on answers that received from questionnaires and interviews. It could provide more information regarding Indonesian Gen Z who participated in the protest. The explanation of the canvas will be discussed started from column number 3 to number 7 as below:
WHAT DO THEY SEE?
This study confirms that social media has become inseparable part of Gen Z's daily lives [4]. They received visual stimulation from social media and internet platforms such as Netflix, YouTube, Instagram, WhatsApp, and LINE that they used almost daily. Therefore, their first information input during the day is the updates from their friends. Whether it is a new photo, new comments, new ‘likes’ or a new opinion. They want to be always being updated and they concern about their personal existence to be accepted. However, they do realize the harmful of social media, especially the spreading of hoaxes and fake news that they saw in WhatsApp group.

WHAT DO THEY SAY?
Indonesian Gen Z expressed their protest and opinion during 2019 Student Protest with quotes and slogans that used to be used only in social media. Interestingly, some of them also correlate the issue with social media and popular culture such as pop songs (Figure 6). According to the interview with some respondents, this doesn't mean that they do not take the issue seriously, but rather than this is their way to express or communicate their opinion with their language. This shows how deep their connection with social media and popular culture.

Fig. 6. Protest signs that refer to Instastory and Indonesian popular songs. (Source: Twitter)

WHAT DO THEY DO?
Unlike student protest from previous generation, the call for protest in September 23th 2019 was first spread through social media, in particular Twitter through hashtag #gejayanmemanggil or in English mean Gejayan Calling. Gejayan is an area in the city of Yogyakarta that was chosen to be the place for the rally due to its historical spot during 1998 Reformation Movement. Recent research from Drone Emprit showed that the hashtags #gejayanmemanggil was started in September 21st and increased exponentially in the following days (Figure 7) [11]. Interestingly, the hashtags also being tweeted by many accounts that never tweeting about political issue before (Figure 8). Even though Gen Z has minimal experience to held protest, they can find a way to overcome every problem, such as lack of logistics. A musician and influencer AnandaBadudu set up a crowd-funding campaign in socio crowd-funding platform KitaBisa to raise fund for logistics and medical needs during protest in Jakarta September 24th and reached around US$12,000 [12]. This study confirms that Indonesian Gen Z is socially responsible; they are willing to donate for a cause that matches with their perspective [6].
WHAT DO THEY HEAR?
Gen Z is digital native who grew with internet and social media. This made them as one of the most well informed generation; due to they are just a tap away from many sources of information. This is evidence from during the interview when the respondents were asking about the variety of their news sources. They said that they received information from major TV station that specialized in news like TV One or MetroTV, Wikipedia, online media like Tirto or Kumparan, until social media like Twitter especially from trusted influencers that they follow. They said that they did not rely on single source in order to maintain objectivity. Gen Z is considered one of the generation cohorts that have less interest in politics comparing to the previous generations [13]. However, this study has proven otherwise. Indonesian Gen Z has certain degree of awareness regarding politics. This is evidence during the interview about their favorite politician, most of them could explain their reason with reasonable parameters.

WHAT DO THEY THINK & FEEL?
Gen Z is an instant generation. Their daily interaction with social media provides them instant gratification experiences through 'likes', 'comments', or other engagements that they received from their friends or networks every time they post their content in social media. Unfortunately they said that they would expect similar experience in other services, such as how they delivering their aspirations to the Government.

4. CONCLUSION

Gen Z is the future of Indonesia. Therefore, any political party or politician candidates
should understand them, think like them, communicate like them, and appreciate their opinion. In order to get their heart and their trust, which in turn will transform into their vote. This study has limitation due to the small size of the sample of respondents. In addition the sample also quite homogeneity in terms of socio-economic background. Further studies with bigger sample size and more heterogenic respondents would provide more information. This study contributes on the evidence-based knowledge of Indonesian Gen Z's perspectives in relation with politics and how far they can utilize social media as political tools.

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[4]. Borca. "Internet Use".
Stimulating Toddler’s Intelligence by using Music and Art Activities

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ABSTRACT

The growth of early childhood is very important in determining their future development. The golden age phase of the child's growth is at the age of 0 - 5 years. At this golden age, parents who become the closest 'friends' of children have a very important role. Since they are still in the inside of their mother's womb, a child already introduced to music. The first music they heard was their mother's heartbeat, which is a rhythm with a constant tempo that follows the emotions that created by their mother's body. Music as a form of creative activity that can help to develop children's intelligence and emotional levels can also be collaborated into a craft art activity that can be created in children's daily activities. In this phase, it is better for children to get positive information from their immediate environment, for example activities related to children's creativity. Creative things can be done in the form of artistic activities such as music (singing, playing musical instruments) and art & craft (drawing, coloring, making something). From the environment and daily life of these children, they can explore many things by using objects in their surroundings. Through this method we will be able to produce more creative and critical children. Improving the intelligence of early childhood should not be difficult to do because by nature all facilities are available in the environment where the child is growing.

Keywords: music, rhythm, DIY, art and craft, instrument, children, activities, exploration

1. INTRODUCTION

Medical experts say that the child's development process has a role of as much as 70% - 80%, which is around the age of 3 years [1]. At this age children’s accept and absorb a lot of things that happen during their growth and development. It doesn’t mean that the age after golden age (0-5 years) is not important, it's just that what they receive in this phase is a series of firsts, much more recorded and can be the basis or foundation in their future development.

In a study conducted by neurologists, the addition of new neuron cells will continue to occur and develop rapidly until the age of children around age of 4-5 [2]. The development of the baby's brain can reach up to hundreds of billions of neurons that are ready to make connections between cells during their first years. In this phase of the cell connection process is a good time where the external parties, namely parents or caregivers are required to respond with external stimuli. As for developments that must be considered in the form of physical development, fine and gross motor skills, verbal skills and social skills development. This brain development occurs in the whole hemisphere of the brain, [2] where each stores different abilities of children.
in both the right and left hemispheres. The left-brain is related to the right hand, foot and body. Also controls activities that are regular, detailed, sequential, constant and systematic. For example counting, reading and writing. And the right brain is associated with the hands, feet and left limbs. It is also control a lot of activities that are broad and imaginative, such as something related to creativity, music, intuition, emotions, free ideas, abstract and simultaneous. 

Music and art activities are one form of activity that can be used as a response to the needs of the development of the right brain. As Albert Einstein said, "Imagination is more important than knowledge." Through imagination, children can see the world largely. Imagination is the door to all possibilities. It will stimulate children to think creatively, both creatively in creativity and even creatively in solving a problem. Imagination and creativity are one of how children see the world. Creative is a process where we could explore something (material) and to find or create something (object). From the comparison between children who are given arts activities either music or art & craft with children who are not given, it looks very different from the way they socialize and think. Children, who are given these methods can more easily blend in with their social life and environment, are more focused and have better motoric sense development. While children who are not given this method are more difficult to establish their social life, they usually do not have much vocabulary, and it is more difficult for them to be able to focus on one thing.

This research focuses on children's responses to music and art activities; and those who are close in their daily lives [3], namely parents, teachers or their companions as facilitators as well as observers. Through this writing is expected to be able to describe how the development of children's intelligence at an early age can be trained through musical activities and creative activities, in the form of activities to make a work of objects that can produce sounds, which will become a tool for learning and playing for children.

2. METHOD

This study uses the [4] Regio Emillia Approach (REA) methodology approach where learning is also seen as a journey and education as an effort to build relationships with people and create relationships between ideas and the environment [5]. Project activities that children can do in the form of ideas that can emerge from the children themselves, ideas that are provoked by the teacher, the teacher can introduce what is interesting to discuss, develop ideas and all project activities must be in accordance with reality. An approach that has learning objectives to communicate the power of children's ideas and rights, potentials and resources that are often overlooked; to increase teacher professionalism, also supports a high awareness of the values of cooperation and the meaningful relationship between children and their families. Making the main topic of the values of research, observation, interpretation and documentation of knowledge that is built from the child's thought process.

The first observation to be made of the subject in this case is the children themselves. Observations made were the children's behavior in music, their habits, gestures of children, the way they communicate, interact when alone or in groups, to the daily psychological conditions. Then the following observations made on the object are materials that can produce simple sounds, producing a certain rhythm. After that, it combines children's imagination about their interpretation of a certain sound into tangible objects. Music is a vital part of children's lives, when they can make music themselves it is immensely satisfying for them.
3. RESULT AND DISCUSSION

Children always have a high curiosity. What they see around them can be an inspiration that is outside of our habits in understanding an object. Their imagination is very broad and unlimited. Like the research that has been done by NASA about Creativity Scores at Genius Level. The results were astounding. The proportion of people who scored at the 'Genius Level', were among 5 years olds are 98%; 10 year olds are 30%; 15 year olds are 12%; and same test given to 280,000 adults at average age of 31 is 2% only [6].

![Creativity Scores Chart](ideatovalue.com)

Fig. 1. Creativity Scores At Genius Level Research Chart by NASA (Source: ideatovalue.com)

The environment is one of the factors that can affect children’s creativity. What they feel, see, taste, smell and hear through their five senses from the environment accelerates the connectivity that exists between the nerve nodes. Providing opportunities for creativity is as easy as providing paper for drawing, spoons for tapping on a bucket and forming a rhythm. When children say, "Look, I made this picture!" As a facilitator it is best to respond with "Can you tell me about your drawing?" An open response like this gives the child the opportunity to tell his imagination through a picture, where they try to communicate something using their hands through an image on paper.

![Factors Diagram](fig2.png)

Fig. 2. Factors that influence children’s creativity

The elements above (Fig.2) are factors that can influence the development of creativity in children. From these elements, mentoring children outside the family environment, in this case teachers are advised to emphasize children with processes rather than products, allow time for children to explore all possibilities, provide a classroom environment that allows children to explore and play, use creative problem solving in all parts of the curriculum (using naturally occurring in everyday life), adapt to children's ideas rather than trying to structure the children's ideas that fit the adult's. Creative should be something fun and enjoyed.
3.1. Music Activity

The first communication that occurs since a child is born is through sound, namely crying and laughter. If something is uncomfortable the baby usually responds to his body by crying and giving these signals to those around them [7]. From this sound the emotional bond between mother and child is formed. Creating musical activities at an early age can be done through simple things like creating a game using our own body parts that can produce sounds. For example the game of clapping, stomping, snapping fingers, and so on to form a rhythm [8]. Sometimes other musical activities can also be done when the mother wants to ask her child to eat for example, by singing a sentence that contains an persuasion for the children to eat. In this way children who are reluctant to eat, usually become easier to persuade and they are happy to eat. As written in the book "Psychology of Music (The Psychology of Everything)" (2018) written by Susan Hallam, she said "the capacity to make music is present in all humans, and that musicality is as universal as linguistic ability" [9].

Based on the REA methodological approach that all children's activities are centered on the family as the main facilitator. Rhythmical and melodic music activities should be done at any time in the family environment at home or driving while humming, body rhythm games, echo games, rhymes games, etc. Simultaneously, [10] this activity builds vocabulary, improves cognitive, memory and also kinesthetic children by using all members of the body.

3.2. Rhythm Music

Playing music can be done with a variety of instruments. The instruments can be struck, plucked, banged or shaken to produce many different types of sound. As mentioned above, that the regular rhythm heard by babies from the womb is the sound of the heartbeat of their mother. Rhythm in music is the placement of sounds in time. In its most general sense, rhythm (Greek rhythms, derived from rhein, "to flow") is an ordered alternation of contrasting elements [11].

The notion of rhythm also occurs in other arts, for example poetry, painting, sculpture and architecture; as well as in nature, for example biological rhythms. These musically inclined learners think in sounds, rhythms and patterns. They will be able to quickly respond to a sound / music either by appreciating or criticizing what they hear. Most learners will be more sensitive to the sounds they hear from their environment, for example sensitive to hearing the sound of water droplets, crickets, buzzing, etc. The results obtained with musical rhythmic understand regularity by keeping body in a beat, body awareness through movements [12], exploring sound, recognizing music patterns and structures, composing music, having a rhythmical feeling, playing musical instruments and being able to remember melodies.

Rhythmic instruments usually result from bodily movements by hitting or shaking, for example tambourines, bells, cymbals, etc. For the golden age, usually this rhythmic music approach is often used because it is adapted to motor development. When playing these musical instruments, children are stimulated to move their limbs according to rhythm such as jumping, beating, singing and dancing. These activities also promote understanding of concept such as up and down, over and under, high and low, soft and loud, short and long, in and out, and stop and go.
3.3. Discover the Music Tools and Art Activity for Children’s Development

Musical instruments can be produced by using a variety of materials available in the surrounding environment. This is where children are introduced to explore, create, interpret a sound and discover new objects that are the result of their interpretation of a sound into an object that is around it, or with the easiest initial way is how to interpret the animal's voice using their own voice. The very first, we could ask our children to imagine some voices; for examples of how they interprets the sound of lightning, the sound of rain, wind etc. We have to make sure that around us there are available objects that support the material we submit to the child. Or can it also be reversed, such; giving the child an empty gallon of mineral water and ask them what sounds can be created by using it? With this kind of stimulation, children will imagine using their five senses [13].

Music created from founded objects is not only can create rhythm, but some of them also can form certain tones and melodies. For example PVC pipes of the same diameter, if cut to different lengths, will produce sounds with different tunes. Art activities by making musical instruments from founded objects give children experience to explore [14]. Rhythmic instruments can also be made from plastic or real eggs filled with rice and then tied to a spoon and become a maracas. Lots of 'do it yourself' (DIY) art activities that can be done at home using objects from household appliances (fig.4).

From the research conducted it was found that children's cognitive development such as their memory becomes better, their creativity is getting higher and their socialization life is also increasing. For example when a child is asked to create a drum sound, through their memory of the drum sound, the child will imagine how to create a drum sound from the objects around him. What they did was try to hit some objects that were found from the kitchen using chopsticks. Through their memory of the sound of drums, the child succeeds in [15] interpreting them into objects for example; Buckets as floor toms and stainless containers as cymbals. Not only that, the child is also able to arrange the drum structure according to his version.
4. CONCLUSION

It can be concluded that creativity is not about doing something better than others, but about imagining, exploring, thinking, creating something in a playful way. This game can be created through music and art activities such as making rhythmic music equipment. To be able to do activities that support the development of children's creativity, the environment has a very important role where we as parents can provide simple creative facilities from everyday life. Through the creative activities of music and art, automatically the child's motoric and cognitive performance will be better and they will become more critical of the surrounding environment. Things that can be obtained from the exploration of creativity through music and art activities are competent in artistic creativity and music; academic & cognitive activities in thinking, processing, solving a problem, being able to see the possibilities that can occur; and the development of the psychosocial sector. As facilitators we should only give a little stimulus so that they have the desire to be more creative and evaluate them about what is best that can be developed in each individual child. The evaluation can be done by documenting its development from time to time, either in the form of photographs or journals. Allowing them to be open in their imagination and creativity, will make it easier for parents to see what areas their children are interested in later. They will also be more confident and responsible in making choices.
REFERENCES


Utilizing Students’ Critical Thinking Skill On Undang-Undang Dasar 1945 Through Android (Gejog Lesung) Based-E-Learning Media

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ABSTRACT

The android-based learning media development for civic education learning process is very important to develop. This study was purpose determining students’ critical thinking skills enhancement using Android (Gejog Lesung) based civic elearning. The method used in this study was a quasi-experimental method, conducting to one-group Pretest-Posttest Group Design. The population Public senior high school Ngaglik 1 in the 2019/2020 Academic Year. The sample in this study was determined by cluster random sampling and focusing on represented a class to be a sample. The research instrument used was a matter of pretest-posttest. Data analysis using t-test. The results of the study showed that (1) Android (Gejog lesung) based-civic elearning was able to improve the critical thinking skills of students on Public senior high school Ngaglik 1 Sleman, Yogyakarta, Undang-Undang Dasar 1945 with values n-gain of 1,34 in the high category. In accord with the data obtained, it can be seen that the android (Gejog lesung) based civic e-learning can have a high or positive influence on improving the critical thinking skills of first class students in Public senior high school Ngaglik 1, Yogyakarta on the material provisions of the Undang-Undang Dasar 1945 in the practice framework of state government.

Keywords: android (GejogLesung), civic e-learning, critical thinking, civic education

1. INTRODUCTION

21st century skill is an educational development part. characterized by a comprehensive linkage in knowledge. In addition, it also integrates technology and education due to encouraging mindset changes and thinking skills utilization [1][2]. Students will be easier to access knowledge while using information technology in. The 21st century competence development is a provision for students to take part in the real world [3]. These competencies include creative thinking skill, critical thinking skills, communication, collaboration, a self-directed problem solving, innovators, media literacy, global awareness and financial literacy for students’ future preparation. One of an important thinking skill is critical thinking skill [4]. However, learning process is still limited in textbook substances or textbook based lessons. Indeed, students’ critical thinking skill is still lacking. Civic education is an important social learning which ask students to have a critical thinking skill due to it builds and possess students’ moral [5]. Therefore, the integration between students’ critical thinking skills and
civic education learning needs to engage so civic education learning process is not be impressed as a contextual learning, memorization and boring.

The 21st century is also referred to technological revolution era [6]. It is because of globalization, learning innovation and children's skills development [7]. To add, it also requires knowledgeable and ICT literate learners. Moreover, 4.0 industrial revolution era requires people to have digital information-based life patterns in all sectors [8]. One of them is education sector [9]. It demands that education must prepare quality graduates, globally competence, technology and communication development, big data, and cloud computing. It developed human resources production to committed and flexible in good quality manufacturing [10]. One of them is the technology use for educational media development. However, the technology-based education media development is still lacking. Whereas educational media is a channel to enhance knowledge optimally and efficiently [11]. Therefore, digital technology-based learning media is needed to improve students' critical thinking skills [12].

Civic learning media development needs to conduct [13]. It aims to overcome limitations in learning. However, in reality there is just some civic learning media for students’ critical thinking skill engagement. [14]. focusing on android based-learning media development. The android-based learning media development for civic education learning process is very important to develop [15][16]. However, Civic education learning process just use very simple learning media and the textbooks which consume a lot of paper, environmental unfriendly, and technology lack use of learning media development. Therefore, Android-based civic education learning media needs to develop urgently. On the other hands. Implementation of Civic Education as part of education is also demanded to be able to preserve positive cultural values and create more critical thinking changes towards a better direction of life [17]. However, in learning, Civic Education learning has not yet developed local wisdom-based learning. Meanwhile, learn the lessons that must be learned about the culture of participants who can get opportunities for students to get meaning and complete understanding of the information they get, as well as information on scientific application in negotiations related to their cultural community [18]. People prefer the practicality and speed of technology. Meanwhile, Indonesia can support and preserve a variety that includes dance, song, performing arts, musical instruments, and so on called local wisdom. One of them is Javanese art, consisting of the Gejog Lesung.

Gejog lesung is an art origin along with an increasingly advanced era the development with the presence of technology, the life of the community in the village is increasingly affected by the influence it causes. The activity of pounding rice in mortar which is done in mutual cooperation has been replaced by activities in the form of a machine. So that the existence of the Gejog Lesung is increasingly eroded by the age community. The art is already quite difficult to find in rural communities [19]. Therefore there needs to be special efforts made in preserving and promoting Indonesian arts such as the Gejog lesung, not only limited to being a part in the development of a tourist village in Yogyakarta, training in the arts, but also including the arts as a part in increasing students’ critical thinking in learning such as e-learning learning media that suits current educational needs.

2. METHOD

This research methodology is a quasi-experimental study. It uses one grup pretest postest design [20]. The learning process use Gejog Lesung android based civic e-learning media. This media is used to train the high school students’ critical thinking skills and introduce one
of the cultures of the Indonesian people in Yogyakarta, Gejog lesung. This research was conducted in Sleman Regency, Yogyakarta, Indonesia. Then, subject is 35 students. In total are first grade students on Public senior high school Ngaglik 1 Sleman, Yogyakarta, Indonesia. The test used in this study aims to collect data consisting of pretest and posttest critical thinking skills questions. In the test there are five multiple choice questions with HOTs criteria for critical thinking. Validation is done by expert judgements.

2.1 Initial Data Analysis

Normality test is used to see the distribution or distribution of student values in one class, whether the results of the pretest and posttest results are normally distributed or not. To conduct a normality test, the SPSS application is used.

2.2 Hypothesis Test

This hypothesis test is used to test the hypotheses that have been submitted. Hypothesis testing is done by t-test to determine the different power of students’ critical thinking skills on the material provisions of the undang-undang Dasar 1945 between before and after using the Gejog Lesung android based civic e-learning media toward students’ critical thinking skills engagement. Hypothesis testing is done by t-test using the SPSS application. Decision making for hypotheses using the criteria for acceptance or localization of the null hypothesis (H₀) at a significance level of α is if \( t_{\text{test}} > t_{\text{table}} \) then the null hypothesis (H₀) is rejected or alternative hypothesis (H₁) is accepted, but if \( t_{\text{test}} < t_{\text{table}} \) is null hypothesis (H₀) accepted or alternative hypothesis (H₁) is rejected.

2.3 N-Gain Test

To find out the increase in students’ critical thinking skills between before and after being treated, the gain formula is used formula 1. Then N-Gain interpretation according to is presented in table 1.

\[
< g > = \frac{\text{Spuse} - \text{Spne}}{(\text{100} - \text{Spre})}
\]

Information:

- \(< g >\) = normalized gain
- \(\text{Spuse}\) = posttest value
- \(\text{Spre}\) = pretest value

<table>
<thead>
<tr>
<th>Percentage</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>(g \geq 0.7)</td>
<td>High</td>
</tr>
<tr>
<td>(0.3 \leq g &lt; 0.7)</td>
<td>Medium</td>
</tr>
<tr>
<td>(g &lt; 0.3)</td>
<td>Low</td>
</tr>
</tbody>
</table>

3. RESULT AND DISCUSSION

3.1 Critical Thinking Skills Research Data

Table 2 present research data on critical thinking skills scores based on the pretest posttest results.

Table 2. Data on Critical Thinking Skills
Table 2, observed that the study results show the critical thinking skills average scores that differ greatly or almost not the same. The test results after treatment with Gejog lesung android based civic e-learning has an average critical thinking skill score higher than that of classes that do not were given Gejog lesung android based civic e-learning or conventional learning.

3.2 Testing the Analysis Prerequisites

Normality and homogeneity tests were performed on pretest and posttest data of first grade students’ on Public senior high school Ngaglik 1 Sleman, Yogyakarta.

Table 3. Student’s Pretest and Post Test Normality

<table>
<thead>
<tr>
<th>Class</th>
<th>Shapiro-Wilk Statistic</th>
<th>Df</th>
<th>Sig.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pretest</td>
<td>0.930</td>
<td>35</td>
<td>0.027</td>
</tr>
<tr>
<td>Posttest</td>
<td>0.913</td>
<td>35</td>
<td>0.000</td>
</tr>
</tbody>
</table>

Table 3 present both pretest value and posttest value have a significance value above 0.05 so that the data can be caused normally distributed.

3.3 Hypothesis Test

As for the hypothesis that proposed are:

$H_0$: There is no effect of the android Gejog Lesung based-civic e-learning on the critical thinking skills of first grade students’ on Public senior high school Ngaglik 1, Yogyakarta.

$H_a$: There is an effect of the Gejog Lesung android based civic e-learning on the critical thinking skills of first grade students’ in Public senior high school Ngaglik 1, on Undang-Undang Dasar 1945 topic.

Table 4. T-Test Results of Students’ Critical Thinking Skills Gain Data

<table>
<thead>
<tr>
<th>Learners’ Critical Thinking Skills</th>
<th>Levene’s Test for Equality of Variances</th>
<th>t-test for Equality of Means</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig.</td>
</tr>
<tr>
<td>Equal variances assumed</td>
<td>2.096</td>
<td>0.003</td>
</tr>
<tr>
<td>Equal variances not assumed</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Table 4, the t-test is carried out using the assumption that both variances are equal (equal variances assumed). The value of t value for the same gain variance is -7.024 with a degree of freedom of 68 and a significance value of 0.000. Based on the table, the value of t for $d_f = 68$ is 1.995. From the signification significance level of 0.05, it can be
concluded that $H_0$ is rejected $H_a$ is accepted. Since $H_0$ was rejected and $H_a$ was accepted, it can be concluded that there was an influence of the Gejog Lesung android based civic e-learning on the critical thinking skills of first grade students in Public senior high school Ngaglik 1, Yogyakarta on Undang-undang Dasar 1945.

### 3.4 Improving Students' Critical Thinking Skills Material provisions of the Undang-Undang Dasar 1945

Increased critical thinking skills are calculated as a whole in the class average using n-gain calculations.

<table>
<thead>
<tr>
<th>Number of Samples</th>
<th>Average N-gain</th>
<th>Classification</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>1.34</td>
<td>Tinggi</td>
</tr>
</tbody>
</table>

Table 5 shows that the pretest and posttest results on 35 students experienced an increase in critical thinking skills on the material provisions of the Undang-Undang Dasar 1945. The results showed an n-gain of 1.34 with a high category.

### 3.5 The Effect of Gejog Lesung Android Based Civic E-Learning on Critical Thinking Skills

This product is in the form of a learning media for Civic Education on the provisions of the undang-undang Dasar 1945 in the framework of state government practice. This media was applied to android platform based mobile phones to support educational needs in the 4.0 revolution era. This media was developed with the iSpring application [21]. This product is a learning media that is creative, innovative, and educative so that learning activities become more conducive, interactive and fun. In addition, Therefore, this product can improve the critical thinking skills of First class on Public senior high school Ngaglik 1 on the provisions of Undang-Undang Dasar 1945 in the framework of implementing state government practice effectively and attractively for use in teaching and learning activities using Android technology from smartphones.

#### 3.5.1 Remining topics Critical Thinking Skills

![Figure. 1 N-gain result](image1)

Figure. 1 has been explained, that the Gejog lesung android based civic e-learning as a whole has n-gain for students' critical thinking skills on the topic of Undang-Undang Dasar 1945 of 35 Students in a high category. Here is an overview of the android Gejog Lesung based on civic e-learning.

![Figure. 2 Civic E-learning Media](image2)
The Gejog Lesung is one part various physical arts that contain many educational values, local wisdom. The educational values contained in the Gejog Lesung be relevant to the values contained in the opening of the Undang-Undang Dasar 1945 to be understood and studied are as follows: The religious value of the Gejog Lesung is reflected in the variety of nutu movements performed during the performance. The meaning of the nutu movement is accordance with the meaning contained in the preamble to the Undang-Undang Dasar 1945. "thanks to the grace of God Almighty and by being encouraged by noble desires, so that a free national life". This means that in the nutu movement in the Gejog Lesung it can be interpreted as a form of gratitude for the abundant rice harvest and the natural blessings given to farmers by God Almighty. The value of courtesy is varlet movements interpretation Nyingset Serong. This movement also contains the meaning of respect, namely respect to the King and invited guests present. The meaning of the Nyingset Serong movement is also in accordance with the meaning contained in the preamble Undang-Undang Dasar 1945. "just and civilized humanity". This means that the Nyingset Serong range of motion means that humans must respect and protect one another.

The responsibility value is an interpretation of the Nekuk Siku Mlumah Asto various movement. The meaning of the Nekuk Siku Mlumah Asto movement is also in accordance with the meaning contained in the opening of the Undang-Undang Dasar 1945. That is "realizing a social justice for all Indonesian people". This means that the range of movements of Nekuk Siku Mlumah Asto means that every human being must be able to take responsibility for what he has chosen. Ethical values are interpretations of kothekan and Nginteri variety movements. The kothekan and Nginteri meaning of movements is also in accordance with the meaning contained in the preamble of the Undang-Undang Dasar 1945. "the populist of money is led by wisdom in the deliberation of representation". This means that the variety of movements of kothekan and Nginteri means that every human being has the responsibility and ethics in holding musyawawah to realize a socially just State. Some research that has been done, but the research is still lacking in developing aspects of students' critical thinking skills. previous research only discusses how about the Gejog Lesung history and the Gejog Lesung movement, and only develop us about the methods and models of Gejog Lesung. therefore, these Gejog Lesung became the best answer for developing critical thinking skills on aspects of instructional media in Indonesia, especially in public senior high school 1 Ngaglik, Yogyakarta.

4. CONCLUSION

The study results concluded that learning using andoid (Gejog lesung) based civic-e-learning as a whole has n-gain for students' critical thinking skills on the material provisions of the Undang-Undang Dasar 1945 with a high category. This means that learning uses media in the form of android Gejog lesung dance based civic e-learning developed on android platform-based mobile phones to support educational needs in the 21st century and the demands of technology-based learning in the 4.0 revolution era. This media was developed with the iSping application. This product is a learning media that is creative, innovative, and educative so that learning activities become more conducive, interactive and fun. Therefore, this product can improve the critical thinking skills of class X high school students in the provisions of the Undang-Undang Dasar 1945 in the framework of implementing state government practice effectively and attractively for teaching and learning activities Android technology from smartphones.
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Sundanese and Modernity in Sci-fi Comic
(Case Study: Astahiam Nyasab series of Sundanese Magazine Mangle in 1986)

Mohammad Isa Pramana Koesoemadinata

ABSTRACT

Academic discourses and researches on Sundanese illustrations have already flourished, while there is still very little on Sundanese comics. Sundanese comics are more often available as insertions in Sundanese-language periodic printed media (magazines, newspapers) rather than standing alone (book, graphic novel). The discussion of Sundanese comics is still limited to the horror and mystery genres, while most others are based on folklore and daily life. Although it is very rare, there is also science fiction genre, including Oesnara's series of Astahiam Nyasab (1986) which was published in Mangle magazine. Oesnara's works are well crafted, semi-realist, detailed, expressively dynamic as well as unexpected plot besides being very humorous. The series shows the Sundanese people’s traditional life but simultaneously displays metropolitan atmosphere with sophisticated technology and iconic popular cultural objects. These contrasting scenes interact each other humorously without any explicit conflict. This qualitative research using post-structuralism approaches, the object will be examined from aesthetical perspective, analyzed with the Art Critic method, and then dissected with hybridity theory, also cross-checked with several Sundanese cultural discourses. The conclusion is that this comic series shows how 1980s Sundanese people responded humorously to modernity and technology, their typical attitude that is still relevant today.

Keywords: Sunda, comic strip, science-fiction, parody, hybridity

1. INTRODUCTION

Sundanese illustration as the study theme has been raised by cultural observer and academician Hawe Setiawan, and has also been summarized in a series of writings entitled Olah Rasa Ilustrasi Sunda (2017) compiled by academicians of the Faculty of Arts and Literature of Universitas Pasundan of Bandung[1]. The most recent arthesis and dissertation researches by Kankan Kasmana from DKV UNIKOM of Bandung, specific about Sundanese horror comic that has been broken down into a number of journal articles[2]. Other discusses the contemporary online ‘Sundanese comic’ entitled Komiklieur (2018), conducted by Patra Aditia from DKV FIK Telkom University [3]. Apart from those, there are still very few specific discussions about Sundanese comics. Perhaps due its limited distribution, only available as comic strips, or also considered less significant in the development of Indonesian comics.
1.1. The Definition of Comic

Comic is a kind of popular art which consists visual elements (character, property and setting visualisation, typography and balloon, also paneling) and non-visual elements (textual narration, characterization, plot), which are arranged into a sequential narrative. Those elements correlated and supportive to each others, and characterisation as the main aspect is the conjunction of both, which is the key to success. There are various ways of character depiction, from the most realistic to most distorted (cartoon) manner. Character’s physical depiction often made specifically to suit particular character. So, character depiction is made to be unique and significant, as according to Scott McCloud, the good characterisation must have particular psychological, distinguishable and expressive traits[4]. Visual depiction of character is an expression of comic artist’s idea, regarding context of the story which is presented.

1.2. Sundanese Comic: ‘The Definition’

Similar to the Sundanese illustration, there is no clear definition about Sundanese comic. Here the author try to draw the line that Sundanese comic is a comic which originally made and presented in Sundanese language, including the ones which inserted in Sundanese language magazine, while Sundanese-translated foreign comic and which mainly using Bahasa Indonesia and using Sundanese language occasionally, doesn’t count as ‘Sundanese comic’. Traditionally, Sundanese visual art was almost absent. Old Sundanese manuscripts (which are rarely found) didn’t show that phenomenon, unlike old Javanese Babad (historical) and Pawukon (almanac) manuscripts which all are illustrated with wayang imageries. ‘Sundanese visual art’ emerged in accordance to the arrival of modern printing and publishing media, like school textbooks, magazine and newspapers. And the referred one here is Western-styled drawing, which is visualized all in naturalistic manner [2][5].

1.3. Science Fiction (Sci-fi) Genre

The natural landscape and horror theme has already identical to Sundanese, but not with science fiction (sci-fi). Sci-fi is a popular culture genre which mostly using scientific terminology or heavily inspired by scientific discoveries or technological inventions, either in ideas, theories, concepts or products. In the movies, it is tightly related with futurism, space-time travel, scientific experiment, alien invasion, or even Earth’s catastrophe [6]. Mendlesohn referred this genre as always being in-between of literature standard and commercial standard. It contains fantastic entertaining elements which developed into story plot formula until causing sci-fi into a significant part of popular fictions, such as romance, mystery and detective. A sci-fi writer and critic, Aldiss defines this genre tentatively as an effort to search for the definition of human beings and their status in the universe amid scientific advances and confusion[7].

There is an impression that the traditional ethnic discourse is distant to science and technological sophistication as the icon of modernity. Science itself indeed was not from our culture. It is an element which is attached as a modern identity, born from the Western world. Historically, modernity has tended to be related to the changes of European society between the 16th and 18th centuries, like the change in the traditional social order into more modern, urban, industrial and democratic, characterized by the scientific and technology application in
various aspects of life. According to August Comte, modernity is characterized by several new social orders in particular: urban life - centered; the application of science and technology in the production process (daily); the development of inequality and social gap[8].

1.4. Hybridity in Sundanese Society

Based on Mikhail Bakhtin’s theory, Yasraf Amir Piliang states that hybridity is expressed as a new identity, the result of a dialogue or negotiation between many cultural elements that are contradictory. We can detect the existence of multiple codes, a combination of tradition and modernity [9]. This is clearly happening in Indonesia, especially in the Sundanese society in the cosmopolitan city of Bandung. Today’s Sundanese society, like most other Indonesian ethnics, can be considered a hybrid society. On the one hand it has lived in a modern way, but in many ways pre-modern values rooted in the Sundanese traditions are still adhered to. There are characteristics of Sundanese people who tend to easily adapt to the changes and developments of the times, like the use of modern media.

It is not a surprise if Sundanese people use modern media such as comic with naturalist style, it also presents a combined story of jurig (ghost) myths as well as sci-fi icons, the results of which are actually comedy. Hybridity does not always produce something riveting, if it is not proportional and forced, it will produce parody. This parody is one of the characteristics of contemporary art tendencies in postmodernism and also oftenly used to present an impression of humor. This tendency is inseparable from the characteristics of the Sundanese themselves, as explained by Ajip Rosidi [10]. We can see that the archetype of the nature of the Sundanese can be divided between ideal nature and humorous nature. The ideal version can be obtained based on folklore stories such as pantun, for example Prabu Siliwangi, Mundinglaya in Kusumah and Si Sangkuriang, while the witty and even self-criticized version of Si Kabayan and Cepot folklore from the wayang story. The latter two characters, seem silly but satirical and make fun of the situation, without noble ideals or think much further, assume a relaxed and easy life, laugh at anything, but can be tricky when facing problems[10].

This is also a form of creativity, as a cultural survival strategy, as well as an expression of certain attitude statements. Although this was made in the 80s comic series, it seems that this kind of creative strategy will not be outdated until now. This humorous characteristics, are reflected in Sundanese comedy works, as in the comics examined in this paper.

2. METHODS

This is a qualitative research, with a visual artwork (comic art) as the object, using the Art Critic as the primary analysis method, based on Edmund Burke Feldman’s theory of Aesthetic Morphology[11], and supported by several other theories and discourses like Mikhail Bakhtin’s Hybridity according to Yasraf Amir Piliang’s interpretation, and characteristics of Sundanese people according to Ajip Rosidi, Sundanese cultural observer, all related to Cultural Studies.

The comic objects taken as samples were the Astahiam Nyasar (Asthiam Lost) series, which was published in the Sundanese magazine Mangle from issue #1043 (May, 8th-14th, 1986) to #1062 (September, 25th – October, 1st, 1986) all 21 episodes, scanned in digital file format from the personal collection of the late Mr. Haryadi Suadi at Kiaracondere, Bandung. Those was created by Oesnara, sometimes with ‘Oe’ only. However, due everything about the comic artist is unknown, even the editor of the Mangle itself does not have the archives, the discussion will use a post-structuralism approach, by considering a work as a text
that has been launched to the public, then it belongs to the public, and is free to be interpreted based on other people's perceptions, regardless of the original intention of the creator.

3. RESULT AND DISCUSSION

3.1. The Synopsis of Astahiam Nyasab (Astahiam Lost)

The series tells the fantastic adventure of Astahiam, a simple man, living in a small alley (written as ‘Gang Kiaraccondong’) in the urban slum with his wife and two children. One day he was picked up by an American from Greenpeace, asked for his willingness to fill an international conference on natural conservation. On his flight, the plane was hijacked, and Astahiam was thrown out after deflecting an enemy missile with his kopeah (Malay hat).

Astahiam made an emergency landing on a remote tropical island inhabited by primitive tribes (whose familiar with the Indonesian police bureaucratic style) and would be sacrificed to the deity in the form of a giant statue of Semar. Astahiam managed to escape with a sexy female astronaut (Si Nok) who took him into space tracking the legacy of Nini Anteh on a satellite near the moon, which had already been claimed by the Americans since the landing of Apollo 11. The woman asked him to marry her, but Astahiam refused because he missed her family. So Astahiam went alone using a small spacecraft to Earth. On his way Astahiam was abducted by aliens and taken to an asteroid controlled by Uyut Ulu, an alien elder who was scolding American and Russian astronauts for their arrogance in exploiting the ecosystem for war. Surprisingly, Astahiam and Uyut Ulu turned out to know each other well, and Uyut Ulu repatriated Astahiam using the Challenger space shuttle to Earth.

When he returned to his country, it turned out that the airport Astahiam was headed for was controlled by armed militia in the form of humans with pig head, who then ambushed Astahiam’s shuttle. Thus the story ends here, in a ‘cliffhanging’ state.

3.2. The Visual Style of Astahiam Nyasab

This comic is drawn in semi-naturalistic manner, strong in body proportions, body language, as well as facial expressions. The main character is depicted by the stereotypical Sundanese proportion, while some female characters are deliberately made with Caucasian photo model’s body proportions. The body poses are drawn in various ways, very dynamic, even excessive and caricatured. Sharp lines and expressive strokes are the characteristic here. It seems that the artist used drawing pen since many lines and cross shading techniques, and also might rugos. The use of massive black ink block builds a strong three-dimensional spatial impression. Quite detailed in properties (buildings, tools, vehicles, traditional and modern clothing).

This realistic style and details reminds us of the legendary Sundanese illustrator the late Onong Nugraha. Onong's visual features are black and white which includes combination of black blocks, shading, and images that are all natural-realistic, shown by mastering the details of anatomy with naturalistic proportions, natural gestures or body language, depictions of body silhouettes, not to mention depicting detailed properties and the surrounding environment such as trees and natural scenery [1][5]. This style is rarely found in the other Sundanese comics.
Depictions of Characters, Properties and Settings

Astahiam's figure is portrayed as a stereotypical Sundanese peasant, with a mustache, buheukeu (short stocky) body, bent posture, with iconic attributes of the late Sundanese comedian Kang Ibing (kopeah, sarong, sontog pants), with facial expression resembles the Cepot character of Sundanese wayang golek puppet show, which looks innocent, simple, clownish but often cunning and resourceful. Emeh (wife) is depicted as a peasant woman, with strings of hair tied up, dressed only bra and kain. Showing a housewife who is often at home taking care of children so that not much dressing, yet often displays sensual gestures to her husband. Iwik (daughter) a little girl with two braided hairs above the ears. Otoy (son), a toddler who is often shown to have slipped or naked pants, still unaware of manners. Both are very active and wayward. Their appearance characterizes as if left unattended or neglected.

Jeans Swaartchzeichentusche, a Caucasian from Greenpeace, tall, blond, long nose, dressed in ethnic-ornamented clothes, shorts, wearing a camera like a tourist. Caricatured, by exaggerating certain anatomical parts, stereotypes of foreign tourists in Indonesia. Aircraft hijackers, depicted in the stereotypical style of secret agents or gangsters in Hollywood detective and cartoon movies, wear fedora hats, shades, and long trench coats with collars covering the neck. 'Si Nok', a female astronaut described as beautiful, tall, short-haired, paramilitary dressed, and has a smart and decisive impression. Described ideally with Western female anatomy. Her appearance resembles the tomboyish female characters in Hollywood movies. The primitive tribes who inhabited the island has pre-historic man faces, half-naked, exotic, typical inland tribes in Hollywood perspective. It was funny because they had a 'bureaucracy' in treating prisoners and offering cigarettes to Astahiam during interrogation. Uyut Ulu, an alien elder who abducted Astahiam, was shown to be round, with bald head larger than the body, with a thick beard that covers the body. He gave impression of an old man who is drawn all deformities, hot-tempered yet wise. His alien followers are described as short and insect-like.

The modern vehicles displayed there are unavailable in Indonesia [12]. The depiction of modern military properties similar to American and Russian seems to be inspired by the Hollywood action movies (Commando, Rambo, Top Gun, and Iron Eagle) at that time. Also various hi-tech, futuristic and fantastic properties were inspired by the sci-fi and space adventures shows (Star Trek, Aliens, and Buck Rogers), both on TV, cinema and video cassettes. It was also supported by a lot of military technology coverage in various printed media complete with photo illustrations (Angkasa magazine, youth magazine Hai) at that time. This is inseparable from the Cold War between the Western Bloc (United States) against the Eastern Bloc (Soviet Union), where there was a race of military technology between both...
sides (President Ronald Reagan's *Starwars* program), and the conflict between Iran-Iraq at that time. Indonesians, especially urban Sundanese, are becoming witnesses and spectators to those. News was so widespread, both in the mass media such as newspapers and television, as well as in various popular media including works of fiction such as movies and so on.

Figure 2. Other characters: the hijackers, Si Nok and Uyut Ulu

Figure 3. Panels that display sophisticated hi-tech properties such as space satellite, and metropolitan city-style traffic jam in Bandung

The setting of the city where Astahiam lived (possibly Bandung, due ‘Gang Kiaracondong’ text) was shown with many tall buildings, highways and traffic jams (like Bandung in 2000s). While the urban slum alleys of Astahiam's residence are narrow, messy, shabby, disheveled and dark. Full of clothesline, signposts, billboards and directions, besides crowds of people around.

3.4. The Discussions

Many modern elements were being featured in the *Astahiam Nyasab*. Metropolitan view, traffic jam, military aircrafts, sexy female astronaut, spacecraft, and aliens. For 1986, this was very 'sophisticated', because it showed contrast scenes simultaneously and not in conflict, while also making a tweak. The hybrid combination of various different features in one story, traditional Sundanese icons appear together with the hi-tech stuffs in the style of sci-fi, clearly makes a very silly and absurd impression. The impression is arbitrary even chaotic, just to show the artist’s spontaneity, who was clearly playing with the reader, is just a Sundanese style of humor. It is true that most of arbitrary hybridity results in parody, but simultaneously also gives us something new and fresh. This comic is also ‘visionary’ because it is as if some of the conditions presented are predictions in the future (from that time), and have been proven today, so it is still very actual for the present. It would be very unfortunate if such minor views yet smart, predictive, and witty are ignored. As a comic artist, Oesnara definitely was very rich with references, based on daily observations and various sources, as well as references to his visual style. Having a wild and eccentric creativity, he was able to produce an
intelligent form of humor that was smart, witty and satirical. Even today, the ‘Sundanese comics’ are still based on humor, just like Komiklieur. This trait is indeed inherent and will continue to be Sundanese identity in the future, as a creative strategy.

This paper has brought different observable, analyzable and discussable aspects from the usual in other researches on Sundanese fictions. Spirituality, humor, horror and daily life, all have been discussed, including in Kasmana’s research about Sundanese horror comics, or Aditia’s paper on humorous Komiklieur. So, this paper gives us new perspective to look Sundanese cultural discourse, which is about hybridity.

4. CONCLUSION

That is all this paper can discuss, due the research is still a preliminary and limited only to a few samples. Hopefully that in the future there will be more research and discussion on other Sundanese comics more thoroughly, in various genres and styles, past till recent period, more detailed and in-depth. All of which will give us a more holistic and complete picture, how modern Sundanese people express themselves through popular media, especially visual comics.

ACKNOWLEDGEMENTS

The author gives his profound gratitude to Dr. Kankan Kasmana (UNIKOM, Bandung) and Mr. Radi Arwinda, son of the late Mr. Haryadi Suadi(Kiaracondong, Bandung) for sharing the comic archival documentation and Mangle magazines, as well as for a series of discussions.

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The Uniqueness and Idiosyncrasy of Sustainability of Kelantan Political

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ABSTRACT

Politically, Kelantan is unique compared to other states in Malaysia. Manifestations of the doctrine of competition between UMNO and PAS occurred in this last fortress of the Malay states (the last bastions of Malayness). Different political doctrines have caused relations between PAS-led Kelantan State Government and Federal Government, the UMNO-led Alliance, is always hot. But the doctrine of competition began to simmer down, upon the occurrence of the May 13, 1969 event, which allows both parties to come up with a government known as the PAS-Alliance Coalition Government (1973-1974) and later to be replaced by the Barisan Nasional (National Front) Government in 1974. PAS position in the National Front only lasted for three and a half years, when a political turn oil brewed up and has caused the party's expulsion. The expulsion of PAS from the National Front has caused the defeat of PAS to lose Kelantan State Legislative Assembly in the 1978 General Election. This provides the opportunity to the UMNO-led Barisan Nasional to rule Kelantan for 12 years and engage itself in extensive political strategies to defend its position from being constantly attacks by the PAS opposition quarters. However, due to some internal and external problems in the UMNO, PAS has won back the administration of the state of Kelantan by winning State Legislative Assembly in the 1990 general election.

Keywords: Politics, Kelantan, Parti Islam SeMalaysia, United Malays National Organisation and National Front.

1. INTRODUCTION

In Malaysian politics, Kelantan is considered as "The Sum of Malaysian Politics". The statement is said by Yang DipertuanAgungParti Islam SeMalaysia (PAS) Pusat, MohdAsri bin Haji Mudadalarn in his special announcement of the 4th Anniversary of PAS which took place on the 4th December 1977. In these remarks, MohdAsri bin Haji Muda stated about Kelantan's political upheaval which was in force at the time as follows:
Kelantan, the last bastion of Malayness was also the only country that became the main field of manifestation of political competition among UMNO which was the parent party to the Parties of the Association (1953-1974) and dominated the National Front (1974-present) and the main rival or competitor is the Pas who ruled Kelantan after the party won the 1959 General Election Options by being caught by surprise. The two parties that had opposing characteristics made the Kelantan state an arena for political competition in an effort to expand or widen their influence each among the people of the country. Kelantan is also the political and religious orthodox center of Malaysia's leading UMNO and PAS coalition involving religion, creed, ideology, policy, ideals, struggles, goals and philosophies of different struggles, between UMNO and PAS has also caused ShamsulAmri [1] to claim that Kelantan is an "enfant terrible" state in the process of forming a political state of Malaysia that has been under siege since the arrival of European powers in Malaya and continues to this day.

The impression is that in the past half century, it was common to witness that Kelantan people had exchanged their government three times. Even though those who took over the government consisted of two Malay parties who came from different perspectives and political ideologies, in essence the Kelantan people n not conservative accepting government dogma something political party only [2].

2. METHOD

The writing of this manuscript is based on research on re-reading of journals, theses and dissertations that write (review) about the dispute between the two parties namely the United Malays National Organization (UMNO) parties and the Islamic Party of Malaysia (PAS) in Kelantan, Malaysia. This writing was driven by the fact that competition between the two parties, namely the United Malays National Organization (UMNO) and the Malaysian Islamic Party (PAS), continued throughout Kelantan's history. The doctrinal competition has led to the relationship between the Kelantan Kingdom, the leadership of PAS, and the United Kingdom's leadership of the Alliance, especially the UMNO, which was always hot. In order to write about themes that are considered 'sensitive' but crucially must be answered, then rereading the manuscripts in the form of ethnographic travel journals, journals, theses or dissertations.


1. RESULT AND DISCUSSION

1.1. Competition of UMNO-PAS in Kelantan Politics

At the same time, the interesting factor in modern politics in Kelantan is the sensitivity and activism of the people [3]. Elections in Kelantan are often warm and among the highest
compared to other states in the Federation of Malaysia [4]. In Kelantan, with more than 95 percent of its Malay voters, it resembles the clash of the two largest Malay parties, UMNO and PAS, both of which are led by Muslim leaders. Many voters in Kelantan have strong voting power, because they are not willing to change government if that is the will or demand of contemporary politics [5].

The rivalry between the two parties had been prolonged since the May 13, 1969 incident, when the idea of a Mixed Government between the two parties was first realized on January 1, 1973 by the Prime Minister of Malaysia and UMNO President Tun Abdul Razak bin Hussein and the Chief Minister. Kelantan comprises PAS Chief Executive MohdAsri bin Muda [6]. The idea of the PAS-Alliance Alliance Government on January 1, 1973 and later the Barisan Nasional on July 1, 1973, has led the people of Kelantan together for four years under the auspices of the joint struggle, indirectly reducing “ politicizing” among the Malay community in Kelantan in particular, and Malaysia in general [7].

The UMNO and PAS political rivalries had subsided, following the May 13, 1969 incident, when the idea of a Mixed Government between the two parties was first realized in 1973 by the Prime Minister of Malaysia and UMNO President Tun Abdul Razak Hussein and the Menteri Besar Kelantan and the PAS President [8]. The idea of a PAS-Alliance coalition and later the Barisan Nasional led the Kelantanese community for four years under the arm of the coalition, indirectly reducing politicization among the Malay community in Kelantan in particular, and Malaysia in general.

The success of Tun Abdul Razak bin Hussien influenced PAS to join the PAS-Alliance Alliance Government in 1973 and later the Barisan Nasional Government in 1973, though widely acknowledged and accepted, but has provoked jealousy among UMNO Special Forces and Barisan Nasional veterans. [9]. Among these leaders were Senu Abdul Rahman, Khir Johari, Syed JaafarAlbar, Harun Idris, TunDatu Mustapha Datu Harun, Political Secretary to Tun Abdul Razak, Abdullah Ahmad, and Kelantan UMNO Relations Chairman TengkuRazaleighHamzah, who is known as the "blue-eyed boy" of Tun Abdul Razak Hussein [10]. His ally RazaleighHamzah, who is rising in the UMNO leadership hierarchy, is said to be less inclined to join the PAS-Alliance Alliance and later the Barisan Nasional Government in Kelantan from the beginning. This is because he has the confidence that UMNO is capable of capturing Kelantan through Ray's election a General 1974 and the idea of a PAS-Alliance Mixed Governance and later, the Barisan Nasional Government narrowed its opportunity to advance in the political leadership hierarchy of the nation's political system [11].

However, due to the idea of forming the Alliance-PAS Mixed Government and later the Barisan Nasional Government as part of the political strategy of Tun Abdul Razak Hussein and MohdAsriMuda, he was forced to accept the presence of the Alliance-PAS Mixed Government and later the Barisan Nasional Government, thus eliminating the opportunity This is in view of the fact that PAS is the dominant ally in the political structure of the Barisan Nasional Government in Kelantan, when the post of Chief Minister, Deputy Chief Minister and some of the State Assembly Members are held by members of the state assembly [12].

Although Kelantan's UMNO opportunities and efforts have been stoked to take over the country, the party has come up with a political strategy by nominating and lobbying Member of the Legislative Assembly, Mohammad bin Nasir as Kelantan Menteri Besar to replace Isaac Lutfi Omar [13]. The election of Mohammad bin Nasir who is considered to be honest, gracious and straightforward as the Chief Minister is on the matter of the Sultan of
Kelantan, Tuanku Yahaya Petra Ibni Al-Mahrum Sultan Ibrahim and is endorsed by Tun Abdul Razak Hussein, the Prime Minister of Malaysia and the President of the Barisan Nasional. Sungai Rasau State Assemblyman Wan Ismail bin Wan Ibrahim [14], who has a high school diploma in literature from the University of Malaya and the Barrister of Law from the University of London as Kelantan Menteri Besar, eventually had to relinquish the post of Menteri Besar Kelantan.

Kelantan PAS leadership recognizes that the appointment of Mohammad bin Nasir as Menteri Besar Kelantan is a long-term UMNO political strategy to undermine the Kelantan PAS which has been the party's governing body in Malaysian politics. Further, the Kelantan PAS leadership has also seen the appointment of Mohammad bin Nasir as The long-term strategy of Kelantan UMNO liaison chairperson Tengku Razaleigh Hamzah to enhance his popularity in Malaysian politics [15]. However, the Kelantan PAS leadership could not prevent the development, as it was tied to the concept of the Barisan Nasional concept.

Symptoms of a dispute between UMNO and PAS in the Barisan Nasional Government began to appear sharply after the death of Malaysian Prime Minister Tun Abdul Razak in 1976. The disagreement arose as PAS was said to have taken advantage of Barisan Nasional's efforts to expand its influence among the Malays. This is evident, when Mohd Asri Muda used his post as Minister of Land and Regional Development to give many seats in the Federal Land Development Authority (FELDA) to members of the party. Asri bin Hajj Young was seen as a success, when the Federal Land Development Authority (FELDA) became the "stronghold" of PAS. This has led to dissatisfaction among UMNO leaders [16].

The motion passed to Mohammad Nasir by the Provincial Assemblyman Hussin Abdullah and supported by Pasir Mas District Assemblyman Hashim Omar in the Kelantan State Assembly sitting on October 10, 1977 was passed with 20 votes and 16 votes. The protest sparked a protest of "80,000 people" led by Ibrahim bin Ali on the morning of September 24, 1977. Demonstrators in support of Menteri Besar Kelantan Mohammad bin Nasir have acted wildly by throwing stones at shops, burning tires, raiding State Assembly and Secretary of State (SUK) buildings and forcing the Polis Simpanan Persekutuan (FRU) and Polis Pencegah Rasuhan (PORU) to release tear gas to disperse the rioters. issued a 24-hour curfew covering certain areas within the Bharu Police District [17].

In restoring peace in Kelantan, Prime Minister of Malaysia Hussein Onn took the opportunity by presenting the Emergency Powers Bill 1977 in the House of Representatives on November 8, 1977, at 3:00 pm [18]. Proposed Kelantan Emergency Power Bill 1977 was passed with 118 votes in favor and 18 against. The opposition of the 11 SeMalaysia Islamic Party (PAS) MPs to the Bill resulted in the removal of the Parti Islam SeMalaysia (PAS) from the Barisan Nasional coalition under Article 14 of the National Constitution. The removal was made on the grounds that Parti Islam SeMalaysia (PAS) refused to support the Kelantan Emergency Bill to put Kelantan under the control of the National Movement Council (MAGERAN) for 96 days with the administration of the State Government Directorate directly responsible to the Prime Minister's Department in Kuala Lumpur under the Emergency Powers Act (Kelantan), 1977, Section 4.

When Majlis Gerakan Negara (MAGERAN) was revoked or dissolved [19], a Kelantan State Assembly election was held on March 11, 1978. Elections held separately from the 1978 General Elections saw PAS losing the state of Kelantan which is said to be the "pillar of the line" to the struggle when the party suffered its worst defeat, having just won two state
Assembly seats (DUN) Sering and ManekUrai. The defeat has forced PAS to hand over UMNO led by TengkuRazaleighHamzah.


Establishment of KerajaanBarisan Nasional-BERJASA after the Kelantan State Assembly Elections 1978, it provided the State Assembly, Mohammad Yaacob as Kelantan MenteriBesar, and State Legislative Assembly Member Hussein bin Ahmad as Kelantan Deputy Chief Minister [20]. However, the administration of Mohammad Yaacob as MenteriBesar Kelantan was overshadowed by the charismatic leadership of TengkuRazaleighHamzah who was regarded as the true determinant of Barisan Nasional Kelantan government politics. Barisan Nasional Kelantan [21]. This disintegration has caused the Kelantan National Government's politics to deteriorate as Mohamad bin Yaacob's leadership lacked direct charismatic leadership to win the hearts and minds of the Kelantan people.

Although General Election in 1986 saw the Barisan Nasional government maintain its dominance in Kelantan, it was the political life of the Kelantan government led by Mohamad bin Yaacob in the most serious internal affairs, when TengkuRazaleigh bin Hamzah opposed Tun Dr. Mahathir bin Mohamad in the UMNO Malaysian presidential race in 1987. TengkuRazaleigh's narrow defeat with 43 votes [22] saw Kumpulan 12, which then became Kumpulan 11, summoned TunDr's victory. Mahathir Mohamad was next seen in UMNO's sentence by Kuala Lumpur High Court Judge Harun Mahmud Hashim on February 2, 1988.

The establishment of UMNO (New) by Tun Dr. Mahathir Mohamad ousted TengkuRazaleighHamzah and led him to establish the 46th Party in support of political life in the country's politics. The General Assembly 1990. However, the removal of TengkuRazaleih bin Hamzah from the Kelantan political party has caused the Kelantan UMNO to look weak especially in terms of its leadership. TengkuRazaleihHamzah's defeat on April 24, 1987 to Tun Dr. Mahathir bin Mohamad with a majority of 43 votes has led to UMNO's ban by the Kuala Lumpur High Court. The 1990 General Election, which took place on October 21, 1990, created a new history in the country's politics, sweeping all parliamentary seats and the state assembly at the same time leading Kerajaan Barisan Nasional pimpinan UMNO.

3. CONCLUSION

This article aims to determine the uniqueness of the Kelantan in terms of politics, competition between United Malays National Organization (UMNO) parties and the Partai Islam SeMalaysia (PAS). The research method used was a literature study or literature study to determine the competition between the two parties in Kelantan. The results of the study found that the competition had caused the relationship between the Kelantan, the leadership of PAS, and the United Kingdom's leadership of the Alliance, especially UMNO, which was always hot. The PAS position in the National Front was only able to last for three and a half years because of the political turmoil that caused it to be removed. The removal caused PAS to lose power to lead Kelantan, especially after suffering defeat in the General Election Choice of the Kelantan State Invitation Board 1978. This gave the National Barisan an opportunity to be lead by UMNO and govern Kelantan for 12 years by carrying out political strategies to maintain his position from the insistence of PAS. But there are some factors that occur in the
Barisan Nasional especially UMNO that caused Kelantan to be governed by PAS through the 1990 Greater Public Choice.

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“Ketua Perhubungan UMNO Kelantan: Ramai Mahukan Perubahan Tapi Takut Bersuara”.

Place Attachment Framework
In Preservation Religious Built Environment

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ABSTRACT

Place attachment is a scientific part in studying the relationship between human behavior and the built environment. It is widely used in sciences, especially in environmental psychology. However, only a few researchers are taking part in developing place attachment in a religious built environment, especially religious places. Place Attachment was compiled from various scientific perspectives in order to obtain comprehensive results, where literature review and discussion will describe the importance of this research. This study is expected to be able to examine a relationship between human behavior and built environment holistically in the context of preserving the religious-based built environment through place attachment theory. This paper shows that there is an opportunity for place attachment theory, which supports the preservation of the religious-based built environment with interdisciplinary studies in order to obtain holistic results. Moreover, qualitative, quantitative, and triangulation methods can be used for place attachment framework in preservation religious built environment research.

Keywords: Place Attachment, Religious Place, Interdiscipline, Preservation, Holistic

1. INTRODUCTION

Human and environment is a unity even in a natural or artificial environment. They cannot be separated from each other because humans need an environment to sustain their life. For example, people tend to utilize nature to protect themselves from force majeure and wild animals. Moreover, people use it to improve their quality of life.

Research in the relationship between humans and the built environment began in the 1950s. It was carried out along with human needs in living life in the new built environment. During this period, symptoms of disharmony were revealed between the designer (city, architecture) and sociologists [1][2], anthropologists [3], psychologists [1] researchers. It shows there is no interdisciplinary research between the forms of building design/the built environment with humans.

This condition continues until place attachment theory was introduced with considering a holistic perspective. However, this theory is commonly used in the secular built environment [4]. The study in the non-secular built environmental or a place of worship will be more
interesting if it is associated with the preservation of the built environment. For example, as part of the conservation of a religious built environment.

2. METHOD

This paper does the literature research, which produces discursive prose. Data obtained from various literature about place attachment from reputable journals, textbooks, and international seminars proceeding. The data is compiled and analyzed in accordance with the objective of the study. Furthermore, it will be synthesized and discussed to get the expected result.

3. RESULT AND DISCUSSION

3.1. Relationship between Humans and The Built Environment

Various alternatives were made to link the relationship between designer and researcher. Many researchers began to aware of the importance of examining the reciprocal relationship between humans and the built environment. For example, a constructive proposal was made by Altman & Low in social psychology [1], Wohwill in psychology [2], Rapoport in urban architecture, anthropology-culture [3], Tuan in geography-humanist [5], and Gary Moore in architecture [6]. Many theories were presented to link the relationship between humans and the built environment. It shows some research discuss from basic theory until the implications for the implementation of the design. As a result, a model is needed as a guide in research to understanding and overcoming the recent phenomena. This problem is illustrated in Figure 1.

![Figure 1. The history of the relationship between practitioners and scientists, and the need for a research model.](image)

Altman [1] proposed philosophical models that can be used to observe the field of work/study that will be conducted. There was no absolute truth from his models, but it could help as a guide for research and design practice. The closest model with place attachment is the ecological-social system model. In the ecological-social system model, the built environment and behavior are interrelated so that there are mutual and multiple impacts, the dynamics, and changes in relational quality, as well as the relationship between humans and the built environment. Moreover, it occurs at the level of behavioral functions as a coherent system, and humans were positioned as interpersonal. Furthermore, Altman suggested that this model was the most potential model to develop.
On the other hand, Wohwill [2] was more straightforward in stating that some of the older ways need to be evaluated with sincere and have moved on to the real issue. Wohwill advised using the model, which is shown in Figure 2.

![Figure 2. The concept of environmental and behavioral cycle of Wohwill [3].](image)

There were 12 models proposed by Rapoport. Socio-cultural was the best model from his models, which had the most useful model for study in the relationship between humans and the built environment. This model has the idea that the important things in design (in some range) are a specific game from a group of people to decide and solve a problem. This theory shows the urgency of basic logic and benchmark in the needs of study in the relationship between humans and the built environment. It would help to examine the research from the same point of view [3]. One of the theories was place attachment.

### 3.2. Place Attachment Theory

Most of the experts interpreted place attachment as a multifaceted concept that characterizes the bond between individuals and their important places [7][8]. Scannell & Gifford [9] add the opinion of Giuliani, Low & Altman with human groups, so it is not merely an individual, but also a group of individuals or groups.

The basic theory of attachment was introduced by John Bowlby in 1958-1962, which departed from concepts on ethology, psychological information processes, psychological development, and psychoanalyst [9][10]. In its development, Maria Ainsworth discovered an innovative methodology to be able to make attachment theory from Bowlby. As a result, the theory can be empirically tested and can make this theory develop as a foundation of other researchers in examining (psychological) human attachments with individuals or groups [10].

The theory of place attachment and its application in research has been extensively studied in various disciplines and has received much attention in recent years [7][9]. However, research in this area still occurs partially and independently. Only in 2010, Scannell & Gifford introduced the Place Attachment theory model, which is a development of the model proposed by Altman [8]. Scannell & Gifford [9] through the perspective of environmental psychology, develop place attachment theory within the framework of a tripartite organization from the Man-Process-Place dimension in a holistic unity as a proposal to study humans and their environment.

The descriptions above explain that the development of place attachment theory developed from the attachment theory from Bowlby, which is a Person-Person relationship, becoming a Person-Process-Place (P-P-P) developed by Scannell & Gifford as shown in Figure 3.
3.3. Method in Place Attachment Research

Place attachment research has been carried out and continues to develop in the scientific perspectives of psychology [11], geography [12], sociology [4], anthropology [13], urban [14], landscape [12], architecture [15], while the research methods used in place attachment studies are qualitative, quantitative and a combination of both (triangulation) methods [9]. Furthermore, data collection methods and analysis are also diverse, namely questionnaires, questionnaires with a Likert scale [16], PPGIS (Public Participatory Geographic Information System) [12], crowd-sourcing mapping methods [12], semi-structured interviews [16], depictions [4], simulations & virtual simulations [14], in dept interviews [17], observation, exploration [18], PCL, manova [19], and other statistical programs.

From perspective’s person, it will lead to the anthropological and historical areas, where there are various methods used in anthropological-cultural studies, including participant observation [20], interviews [16], and surveys [17][20]. Especially in human-environment relations, Rapoport [21] introduces methods of analysis based on observational behavior, interviews, questionnaires, historical analysis and cross-cultural analysis to obtain patterns and activities of regular and non-regular cultural behavior. This method can show how people see, feel, like or dislike the environment, and attitudes towards the environment that will appear by themselves. On this side, it is necessary to understand who the actors are, and to what extent attachments are based on the meaning of individuals or groups [9]. At the group level, attachments include the symbolic meaning of a place that is felt among its members [8]. Place attachments also remind historical events or evoke personal memories [16]. In terms of process, it will bring to the psychological area, which is psychological processes occur here, such as how the influence of emotions/feelings, cognition and behavior that is manifested in attachments [9].

From perspective’s place, it is leaning towards sociological and physical science of the environment or interior, architecture, landscape, city, to certain areas (geography). Herna’ndez [22] has measured the level of social and physical attachment of places at three different levels of space (home, environment, and city). Now a days, the place that has been studied a lot is the
built environment but not religious buildings, especially for the preservation of religious buildings[4][15].

3.4. Preservation Religious Built Environment

Regulations for conservation religious built environment was over fifty years old. Deeper more, it has historical, cultural, aesthetic and economic considerations, which is can be defined as a built environment that needs to be preserved as a built environment which had certain qualities and deserves to be protected. Furthermore, in the Burra Charter it is stated that the notion of conservation can encompass all maintenance activities and in accordance with local situations and conditions may also include: preservation, restoration, reconstruction, adaptation and revitalization.

In carrying out conservation activities, the built environment must pay attention to physical-visual criteria in the form of aesthetics, uniqueness, environmental imagery, and authenticity. In its implementation, in conservation, especially preservation often ignores the human side within the built environment, resulting in a conflict of interest in it. Using this perspective, place attachment theory can be used by another researchers.

4. CONCLUSION

In the beginning, experts and researchers did the activities without considering the relationship between humans and environments. Then, Altman, Wohnwill, Rapoport, More, Tuan, and Gifford discovered and published about its relations. As time went by, a new theory called place attachment discovered a relationship between humans and the built environment. As a result, place attachment research grows rapidly; however, many researchers did not do the research using Interdiscipline perspective.

Methods that being used by place attachment are qualitative, quantitative, and triangulation. Furthermore, place attachment research should be done in a P-P-P context, so the discussion must be balanced between Person, Place, and Process. If three of them are carried out in a balanced, a holistic understanding will be obtained.

In preservation religious built environment, the objective of the study was mostly done in regions, nature, and community environments related to social life. Moreover, Altman said that place attachment research could consider aspects of culture and the environment of religious buildings. Furthermore, researches about place attachment have not been much discussed about religious and historical buildings. Thus, the opportunity to create a framework for place attachment research to support the preservation of religious-based built environments in the form of buildings or building complexes that have religious values can be done. Deeper more, qualitative, quantitative, and triangulation methods can be used.

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Revitalization of Cooperation Character for Students Through Engineering Service Learning in the Digital Age

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ABSTRACT

Education has become one of the strategic ways in revitalizing the character of students to form the character of learners having a personal character of the 21st century, such as teenagers must have the ability to cooperate, have personal and social responsibilities, and be able to communicate interactively. Besides, they must be able to balance technological progress and social change, have leadership character, personal responsibility, and ethics. It becomes the driving force that the education process in the formal education path must consistently involve the affective domain and not just focus on the cognitive and psychomotor aspects. This research is a development of Brog and Gall research that learning in the 21st century requires an affective touch. This study uses a quantitative approach and descriptive method with data analysis techniques with descriptive statistics. The population is Indonesian and Korean students who take Engineering Service Learning with the number of 30 people. The results of this study indicate that the Engineering Service Learning process can build critical and creative thinking by 90.25%; increase motivation by 90.51%; and build cooperation character by 85.71%.

Keywords: character, cooperation, engineering service, digital era

1. INTRODUCTION

One of the demands of Academic Achievement in the 21st Century is Effective Communication, Teaming, Collaboration, Interpersonal Skills, Personal, Social and Civic Responsibility, and Interactive Communication [1]. Effective communication makes students be able to (a) work together in groups (collaboration), (b) take personal and social responsibility, (c) have interactive communication to survive in the present and future lives [2]. The Pacific Policy Research Center explains that students' challenges of the 21st century must be able to
compensate for technological advances in anticipating social change that will occur rapidly [3]. The Partnership for 21st Century Learning Skills & Century define that the characters or behaviors required by students in facing 21st century challenges include: (1) Leadership; (2) Personal Responsibility; (3) Ethics; (4) People skills; (5) Adaptability; (6) Self Direction; (7) Accountability; (8) Social Responsibility; (9) Personal Productivity [4]. The previous explanation becomes a reference about the importance of the educational process to form the students' character with the personal character of the 21st century. Students must have the ability to cooperate, have personal and social responsibilities, and be able to communicate interactively. Besides, they need to be able to balance technology progress and social change, have character leadership, personal responsibility, and ethics. Attention to character education has developed in the public-school system due to the increasing tendency for negative behavior among young people [5].

The teaching-learning process of formal classes consistently focuses on cognitive aspects and overrides the affective aspects [6] [7]. We need to improve it immediately and apply affective-aspects learning. Engineering Services Learning intend to build the character of collaboration (collaborative) in the affective domain to students. It becomes a strategic step towards global citizens according to government programs in learning 4.0. In service-learning, lecturers have an essential role in fostering the character of cooperation to create a strong and harmonious life [8]. The study emphasizes the characteristics of cooperation through service learning between Indonesia and Korea.

2. METHOD

The research method in this research is descriptive quantitative. The objects in this study are Indonesian and Korean students who take Engineering Service Learning. The study population is 40 Korean and Indonesian students with a sample of at least 30 students who took ESL. In this research, we need reliable data sources and appropriate techniques to obtain established standard data, namely through a questionnaire to 30 students, interviews, and observations. The data analysis uses descriptive statistics. This research has conducted a validity test and a reliability test on the questionnaire distributed. We distributed a validity test to random students who take ESL with 33 questionnaire items via Google form. The research question items are said to be valid if \( r_{\text{arithmetic}} > r_{\text{table}} \). If \( df = (N-2) \) or \( df = (28-2) \), the value of \( r_{\text{table}} \) is 0.302. Results of testing instruments carried out with the help of the IBM SPSS version 20. The reliability test of the studied variable shows Cronbach's Alpa value >0.65. It means that the instrument used has fulfilled the complete reliability criteria because it shows Cronbach's Alpha is 0.831.
3. RESULT AND DISCUSSION

3.1. Result

This research has conducted a survey using Google forms to ESL alumni through the WhatsApp group. The population was 40 people and the sample collected was 30 students. The respondent data consisted of 61% female and 39% male, with 94.5% of engineering students and 5.5% non-technical students. This research is a development of Brog and Gall research where learning in the 21st century is related to learning which must contain affective aspects. This study uses a quantitative approach to the descriptive method with statistical descriptive data analysis techniques.

This study measures the affective aspects of the learning process according to the demands of the 21st century. The results of this study are broadly related to the character of cooperation, however, in the character of cooperation a measure of how critical, creative thinking and student interest and motivation are involved in ESL learning activities. Level of creative critical thinking by 90.25%; interesting and motivating by 90.51%; and build cooperation character by 85.71%.

This study shows that there are some student behavior during study ESL, such as understand the material better by connecting it with known things at 85.5%, find out information to be useful in real life by 100%, learn new information and new idea then process it using their own words by 100%, able to associate the obtained lesson with ESL of 94.5%, able to know similarities and differences between things learned for campus and things they already know at 94.5%, trying to understand how things they learned at school fit each other by 94.5%, trying to think of a topic and decide what they should study instead of studying the topic by only reading it at 83%, try to combine various information from subject matter in a new way by 94.5%, try out various information from the subject matter in a new way by 73.5%, apply theory in higher education to help others by 72.5%, and combine creative and theoretical thinking by 78%. It shows that the ESL was trained for high order thinking about 90.25%.

3.2. Discussion

The development of technology is very fast or disruptive or currently known as the new civilization of the industrial revolution 4.0. It changes human lifelines, such as economics, politics, culture, and social aspect. Caution in this change needs to be prepared by the nation and state of Indonesia, especially for the younger generation. It is because international politics events will come, and the developed countries will crush the other countries who are unable or not having the skill to manage technology. It is following the proverb of who controls the technology will master the resources. Indonesian teenagers must know the cautious aspects of the digital age. The results of this research emphasize more on the character of collaboration / collaborative learning in engineering school learning (ESL). Besides, this study measures the various skills gained in collaborative learning in ESL. The results of this study indicate that ESL can be a tool for the character building of 0.84%. Engineering Service Learning specifically can train children to think critically, solve problems, work hard, and work together, and the learning process makes students interested/motivated to do it.
Digital is a mathematical code media that can be projected and accessed by humans as users. The cognitive domain, according to Ki Hajar Dewantara, is known for Cipta, which means the cognitive domain from low order thinking to high order thinking [9]. Bruner states that knowledgeable people are skilled or capable of solving problems [10]. It starts from social interaction, hypothesis making, and ending with generalization. Based on Bruner's analysis, suitable learning is inquiry and discovery [http://www.psych.nyu.edu/people/faculty/Bruner] [11]. This study shows that there are some student behavior during study ESL, such as understand the material better by connecting it with known things at 85.5%, find out information to be useful in real life by 100%, learn new information and new idea then process it using their own words by 100%, able to associate the obtained lesson with ESL of 94.5%, able to know similarities and differences between things learned for campus and things they already know at 94.5%, trying to understand how things they learned at school fit each other by 94.5%, trying to think of a topic and decide what they should study instead of studying the topic by only reading it at 83%, try to combine various information from subject matter in a new way by 94.5%, try out various information from the subject matter in a new way by 73.5%, apply theory in higher education to help others by 72.5%, and combine creative and theoretical thinking by 78%. It shows that the ESL was trained for high order thinking about 90.25%. It is according to the theory of Trilling and Fadel reveals that there are three 21st-century competencies that are often referred to as "rainbow 21st-century knowledge skills" namely [12]

- **“Life and Career Skill” Competency**
  
  Education must be able to prepare teenagers having the skills to live and have a career. It means students should have the skills to live independently and ready for the world of work later. It will show that students able to apply their knowledge both from campus or from new information in real life.

- **“Learning and Innovation Skill” Competency**
  
  Education must be able to create a learning process that develops young people's learning and innovation skills. This study measured learning and innovation skills of students to combine creative and theoretical thinking, process information and materials in new ways, and combine it to get a newness.

- **“Information Media and Technology” Competency**
  
  Education must prepare youth as students to have skills in the use of information and technology media or information and technology media literacy. This research using media information and technology as well as manufacturing products with media and technology information to help problems in society. The learning process uses an approach as an effort to build knowledge that utilizing and understanding the environment is a path that must be taken by teachers and students in achieving instructional goals. This approach is the teacher's attempt to explain the subject matter and make it easier for students to understand teaching material. It is parallel with the understanding of the theory of constructivism that knowledge is our own self construction (formation) [13]. It asserts that knowledge is not an imitation of reality or the real world and not a collection of a reality. Knowledge is a result of the cognitive construction of the reality of someone's activities. Knowledge is a human creation that experience-constructed and cannot transfer from someone's brain (lecturer) to someone else's brain (student). Samiawan (2002) says that learning is building (to construct) knowledge itself, after understanding, being digested and one's actions [14] [15].
4. CONCLUSION

The results of this research emphasize more on the character of collaboration / collaborative learning in engineering school learning (ESL). Besides, this study measures the various skills gained in collaborative learning in ESL. The results of this study indicate that ESL can be a tool for the character building of 0.84%. Engineering Service Learning specifically can train children to think critically, solve problems, work hard, and work together, and the learning process makes students interested/motivated to do it. Engineering Service Learning process can build critical and creative thinking by 90.25%; increase motivation by 90.51%; and build cooperation character by 85.71%.

REFERENCES
Strengthening Nationalism Value and Nationality Spirit of Young Generation using Media Serat Tripama

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ABSTRACT

Javanese literature is a product from ideas of authors and Javanese poets which contain great values. Many kinds of Javanese literature have been created by authors and become phenomenal works because of contain morality values. One of the phenomenal Javanese literatures is Serat Tripama from KGPAA Mangkunegara IV. Serat Tripama tells us about three characters of wayang, that are Suwanda, Kumbakarna, and Karna. When we look more deeply into Serat Tripama, there are contain good messages about nationalism value, represented by three characters who was being talked about. Serat Tripama can be used as a means to introduce the sense of belonging and nationality spirit characteristics for young generation. It is related to the last condition when many young generations have less of sense of belonging with their nation. Therefore, this way can be used to introduce Javanese literature works to young generations because in this globalization era, most of our young generations prefer to learn other works from other cultures than to know and to learn about their own cultures, particularly Javanese literature.

Keywords: Javanese Literature, Serat Tripama, Nasionalism Value, Nationalism Spirit, Young Generation

1. INTRODUCTION

The phenomenon of fading nasionalism value away becomes significant. Love and sense of belonging toward nation and respect for patriotism are no longer important. Moreover, news on some cases reinforces these phenomena. Many young generations have no respect on patriots and even toy their photographs. This seems terrible since patriots were willing to sacrifice their body and soul for Indonesia’s freedom. These phenomena deal with globalization. The impact of globalization gradually reduces the national identity and characters. Young people become indifferent toward their own cultures. Besides, the emergence of foreign cultures and products are considered to be more relevant and acceptable once those seem to be appropriate to the present life style. The negative impacts of globalization have been accounted by Purnomo [1]. First, globalization is able to change Indonesia’s ideology from Pancasila to liberal. Second, considering the economic aspect, Indonesian people slowly but surely change their preferences from domestic products to foreign products due to the high amount of import. Third, Indonesian people, particularly the young ones, lose their identities as Indonesian because of copying the
western life style. Fourth, the globalization results in social gaps. Fifth, the globalization creates individualism resulting in ignorances among people. Some of these phenomena proposed by Wuryandani [2] happen in Indonesia.

Consequently, there is a need to prevent these negative impacts of the globalization, or national cultures and characters become faded away, particularly in young generations. This can be done by character education on nationalism value and nationality spirit. These are beneficial for building young generations’ characters appropriate to national aspirations and purposes. The importance of character education has been proposed by Gaffar [3] who assumed that the character education is a transformation of life values developed in one’s personality so that becomes similar to others’ life behavior. In short, the character education is related to changes in human attitudes and characters appropriate to expected national values. Loving the nation or nationalism is not restricted to straggling, sacrificing and fighting against colonization and impairment toward the nation. Nationalism has to be implanted in each people’s souls and ways of thinking. The concept of nationalism literally refers to the psychological situation that totally serves the nation under the name of nation [4]. Nationalists will place the nation’s importances over theirs. This is indicated by their attitudes on sacrificing their power, money, even life to usurp the nation’s freedom from colonialism.

Piwulang literature or known as niti or wulang literature refers to a type of literatures containing lesson values. This type of literatures emerged at the new historical period of Java or around 18s century. Wulang literature was written by Kraton writers, especially Kraton Surakarta, as the king’s request to fulfill his willingness in creating behavior guidance for his people [5]. There are many works of the piwulang literature developing in the society surrounding Kraton, including Serat Wulangreh, Serat Wedhatama, Serat Centhini, Serat Wulangputri, Serat Wulang Sunu, Serat Wulang Dalem Warna-warni, Serat Joko Lodhang, Serat Sastra Gendhing, and so forth.

The piwulang literature is not only found and originally from Kraton Surakarta but also recognized outside Kraton such as Pura Mangkunegaran. Some piwulang literary works found in Mangkunegaran were written by Adipati Mangkunegara as a life guidance for both the abdi dalem (royal servants) and society. One of the famous poets is KGPA Mangkunegara IV. As a poet and head of government, KGPA Mangkunegara IV wrote many literary works containing main lesson and piwulang. KGPA Mangkunegara IV was recorded that he wrote 42 literary works, and 35 of them were compiled by Pigauld and published in 1927 as the wish of KGPA Mangkunegara VII entitled “Serat-serat Anggitan Dalem KGPA Mangkunegara IV”. Some piwulang literatures written by KGPA Mangkunegara IV include Wedhatama, Serat Tripama, Serat Paliatma, Serat Darmawiyata, Serat Manohara I, and Serat Manohara II.

Serat Tripama is one of the literary works by KGPA Mangkunegara IV discussed in this paper. It contains nationalism and nationality spirit lessons. It explains the nationalism value and nationality spirit as the character education to young generations. It is in line with the function of literary works mentioned by Wellek & Warren [6] namely entertaining and teaching something. Literary works are not only recognized by aesthetic values but also considered by messages containing in them. Readers will find a message if they read and learn literary works thoroughly.

2. METHODS

The study was descriptive qualitative with using literarture deconstruction approach. It focused on describing nationalism value and nationality spirit reinforcement on young generation in detail by using Serat Tripama. Data collection technique was literature study and
in-depth interview. Data were then analyzed by using content analysis technique, including data reduction, data display, and data verification. In-depth interview with some artists and experts in Javanese literatures was conducted to reinforce data analysis [7]. Triangulation technique was also utilized to test data validity. It consisted of triangulation of source and triangulation of theory.

3. RESULTS AND DISCUSSION

Serat Tripama as proposed by Priyatiningsih [8] is an important heritage from Sri Mangkunegara IV in Surakarta. It tells about three main examples. It was particularly written for knights and abdi dalem (royal servants) in carrying out their duties. However, it was formerly written for knights and abdi dalem (royal servants) of Pura Mangkunegaran. As Netherland colonialism, it was utilized as the guidance and inspiration to fight against the colonials and to usurp the freedom. However, it was generally dedicated for all people to tell the importance of nationalism and nationality spirit. Lessons about nationalism and nationality spirit in Serat Tripama are reflected by three figures in pewayangan (related to wayang), namely Patih Suwanda, Raden Kumbaarna, and Adipati Karna. KGPAA Mangkunegara IV considered them as the representation of persistent patriots [9].

3.1. Taking Example from Patih Suwanda’s Attitude as an Abdi Dalem

The first and second lines of Serat Tripama reflect the nationalism value performed by Patih Suwanda. KGPAA Mangkunegara IV described Patih Suwanda as a character with high patriotism and nationalism, especially toward the king, Prabu Arjuna Sasrabahu who hold the throne of the Maespati Kingdom. Suwanda’s position as patih (prime minister) absolutely deals with important duties in relation to the kingdom. It is in line with Serat Tripama that mention three main characteristics of Patih Suwanda, namely guna, kaya, and purun.

Guna means value-in use for the nation. It implies that servants or people must have value-in use for their nation. This value may refer to their achievements, superioritis, added-values, or potentials used for reflecting credit on the nation. The concept of value-in use is also reflected in Sumantri character suggested in by Hadinoto, et al [10] They found that patriotism value performed by Sumantri included intelligence, potential, braveness, service, and responsibility. Moreover, they mentioned that Sumantri’s potentials were indicated in his capability on fulfilling the requirement to serve Maespati Kingdom, as well as his confidence, ability and power to succeed his duties. This concept, in relation to the present life, deals with each people’s potentials in bringing credit to the nation. These potentials will become power or added-value once these are optimized. Consequently, people with these optimized potentials are then recognized by the nation or even the world. These potentials are related to physical strength, thoughts, skills, and works or findings. As a matter of fact, young people prove that their potentials bring credit to Indonesia. It is represented by achievements on art, culture, works, Olympiads, and international championships. These achievements must become factual examples for Indonesian young generations so that do not hesitate to develop their potential and then to prove theirs by other achievements.

Kaya is represented in following lines kaya sayektinipun | duk bantu prang Manggada nagri | amboyong putri dhomas | katur ratunipun. It indicates that kaya characteristic was performed when Suwanda contributed himself to fight against Mangganda Country. He succeeded on getting Mangganda’s wealth and princess, Dewi Citrawati. However, those achievements were dedicated for his King, Prabu Arjuna Sasrabahu. It implies that Suwanda
showed his responsibility toward the nation and the king. Responsibility is considered as an ability to reponse or answer [11] [12]. It means that the responsibility is oriented to others by paying attention and actively giving response on their needs. In this context, Suwanda fulfilled the nation’s willingness and request. Hence, Serat Tripama tells the readers about the importance of responsibility.

The responsibility performed by Suwanda was represented by giving the booty and princess as the wish of his king. Different from Suwanda, the representation of responsibility owned by today’s people is to do their duties as people of the nation. Each people have the responsibility to maintain the national stability. Besides, they are also required to fulfill the nation’s obligatory demands, such as paying tax, participating in the general election, and maintaining Indonesia’s name. This has been suggested by Wangsa, et al [13] that the realization of responsibility and obligation as people of the nation is to be responsible on the duties, to be honest on the actions, to be brave toward the nation by attempting to truly carry out good deeds, and to care about the environment.

Purun means ‘willing’. It deals with to be willing to fulfill the obligation and to serve the nation. Suwanda is willing to sacrifice his life for defending his nation against the enemy’s threats. People of the nation must have intension and willingness once the nation needs them. These intention and willingness are considered as the realization of submission to the nation.

3.2. Taking Example from Kumbaran, Sang Satriya from Ngalengka

Kumbakarna character is taken from wayang Ramayana story. It told about the journey of Prabu Ramawijaya and Dewi Shinta. Raden Kumbakarna is a son of Resi Wisrawa and Dewi Sukses. He is the younger brother of Rahwana, Ngalengka King and other siblings from Wisrawa and Sukses, including Sarpakenaka and Gunawan Wibisana. Kumbakarna loves sleeping and eating. While he is a giant, he has the knight soul. It is reflected by his action on persistently opposing his brother’s decision, Rahwana, on persistently committing brutal violences. He preferred to mediate and avoid living in the Ngalengka Palace.

KGPAA Mangkunegara IV chose Kumbakarna character as a good example in Serat Tripama since Kumbakarna had nationalism and high love toward the nation. The description of Kumbakarna as a good example of nasionalism indicates improper for some people considering that Kumbakarna is a giant. Besides, he also was a description of aluwamah desire (a desire related to the need of eating and sleeping). However, KGPAA Mangkunegara IV breach that negative perpective by representing the good side of Kumbakarna as the real patriot. In this context, KGPAA Mangkunegara IV uses literature deconstruction approach to portray Kumbakarna in Serat Tripama. Deconstruction is basically an attempt to reveal another side of a certain character in the text. It is conducted by concerning on hidden indications, purposely hidden indication, such as falsity, supported characters, women, etc [14]

In his daily life, Kumbakarna always went agaists Rahwana’s decisions. Rahwana was the description of anger and greed. Rahwana loved suppressing small nations, in order to make them shadow-land and to make princess putri boyongan (a daughter of loser). In using his power, Rahwana always acted arbitrarity without mercy. His characteristics and actions were opposed by Kumbakarna. Kumbakarna was often in contradiction to Rahwana, especially when Rahwana kidnapped Dewi Sinta. Kumbakarna attempted to give Rahwana an advice, but Rahwana rejected it. Consequently, Kumbakarna chose to mediate and isolate himself. It is recorded in the following citation ...

The previous citation explains that when the war in Ngalengka happened, Kumbakarna suggested Rahwana
to release Dewi Sinta, but Rahwana strongly disagree. As a result, the war between Ngalengka and a troop of apes happened.

Kumbakarna’s nationalism is represented when Kumbakarna went to the battlefield to fight against a troop of apes for the sake of his land. His willpower is only to defend his land, Alengka. This is due to that Alengka is the place where his ancestors stayed, lived, and died. His willpower is persistent considering that he chose to die in the battlefield on defending his land than to see his land damaged by foreigners, a troop of apes from Kiskendha Cave.

Kumbakarna’s action as represented previously has to be taken as an example of defending the nation. While he was a giant, he kept maintaining good characteristics, namely loving the nation and birthland. He was definitely aware that all his families stayed, lived, grew, and died in Alengka land. This made him not allow a troop of apes from Kiskendha Cave to damage his land. When the war of Alangeka and Prabu Ramawijaya occurred, Kumbakarna was not dead for nothing. He was dead in the battlefield as a patriot who defended his nation. In relation to Kumbakarna’s good sides, Setyawan & Saddhono [9] reinforce the main characteristics of Kumbakarna. First, he was honest and fair. He disagreed with bad deeds harming or violating others’ right. Second, he upheld the nation and was not willing to keep his land being controlled by people who only wanted to cause the damage. Third, he loved the nation with sincerely sacrifice himself for the sake of his nation.

3.3. Taking Example from Adipati Karna, Sang Senopati from Kurusetra Battlefield

Adipati Karna Basusena has another name, Suryasaputra, because he is the son of Bathara Surya and Dewi Kunthi. The name of Karna is due to the way he was born that is not from her mother’s womb but ear. Karna was taken care by pekathik (a groom) in Astina Country. As he was grown up, Karna was promoted as an Adipati (a title of high nobility) in Kadipaten (an area under the Kingdom or Kraton) Ngawangga. Because of his skill and power, Sang Kurupati or the Ngastina King promoted Karna to be a senopati agung (a great commander) as he fought against Pandawa in Kurusetra battlefield. However, his heart was in conflict, whether on one hand, he got a good position as senopati agung Kurawa, and on another hand, he had to fight against his mother and siblings. In Serat Tripama, KGPAA Mangkunegara IV described Karna as the one who wanted to return Duryudana’s favour. Karna was aware that he got acknowledgement and position as Adipati due to Duryudana’s help.

Karna’s faitfulness toward Duryudana and Ngastina Kingdom must be taken as an example for the present life. As a servant of the nation, Karna carried out his duties as his promise given when he was established as adipati. Karna was aware that a knight’s promise is a final and he must keep it up. A knight who breached the promise, would lose his knight soul and was not fit as a knight. This must become a concern in the present life since many officials breach their promises [15][16]. They only give promises at the campaign, but do not realized them as they get the position. They commit to breach their promises by corruption and misusing their authority. Consequently, Karna character in Serat Tripama attempt to implant responsibility, faithfulness, and truthfulness. This good example is able to cope with corruption frequently performed by Indonesian politicians.

3.4. Reactualization Pitutur Luhur in Tripama on Young Generation in Present Era

After deep analysis, Serat Tripama contains many messages related to nationalism value and nationality spirit. It was relevant to be used as a lesson of nationalism for young generations who gradually reduce their characters and love for the nation. Today’s people are more
interested in learning foreign cultures and works considering that those are more appropriate to their desire. This phenomenon contributes to reduce local cultures and wisdoms. *Adiluhung* works (great works) of Indonesian cultures become displaced by works and cultures that are instant, modern, and inappropriate to Indonesia’s ideology. This condition must be paid attention or gradually erased young generations’ characters and moralities. It has to be done with character education. The character education is to implant, introduce, and deeply study about *adiluhung* national values through, one of them, literary works from local cultures. It is similar to what was suggested by Agustyaningrum [16] that a lesson about nationalism and defending the nation was recognized in traditional expressions.

Serat Tripama is one Javanese literary work containing nationalism and love for the nation. It needs appropriate methods and techniques to be taught to young generations, such as putting it in learning materials. Implanting nationalism value should be carried out while teaching and learning process. There are several subjects probably added by nationalism value and nationality spirit, including Nationality Education (*PKn*), Javanese Language, Indonesian Language, and History for junior and senior high school. However, it will be more relevant to be taught in Javanese Language since the characters in Serat Tripama are taken from *pewayangan* characters as a product of Javanese culture. Teachers can add nationalism value and nationality spirit by reading and then discussing about the content of Serat Tripama together with students. This seems to be effective, for it will both introduce Javanese literary works and be used as a means of naming character and nationalism values in it. To give an in-depth effect, students are encouraged to sing Serat Tripama together. If students can memorize the lyric, their memory of the meaning in it will last longer [17].

Additionally, implanting nationalism value and nationality spirit can also be done by spreading posters or pictures of three characters in Serat Tripama, supplemented by lessons of each character. These posters or pictures can be displayed in the place in which students are easy to see and read it, such as classroom or each part of schools. This is also considered effective to implant the nationalism lesson in Serat Tripama.

4. CONCLUSION

Nationalism value and nationality spirit are certainly found in Serat Tripama. KGPAA Mangkunegara IV reflected nationalism value and love for the nation through three characters of *pewayangan*, namely Suwanda, Kumbakarna, and Karna. Each character represents different characteristics. Regarding to the discussion above, these characters in Serat Tripama has a high spirit of nationalism. They defended their nation by sacrificing their soul and body. It indicates that KGPAA Mangkunegara IV wanted to guide young generations to have love for the nation as represented in these characters. Besides, in the last passage of Serat Tripama, KGPAA Mangkunegara IV suggested young generations to take the good examples from the patriots and attempt to imitate their characteristics. Moreover, Serat Tripama is highly recommended to be used as a prevention on fading young generations’ nationalism away due to the emergence of foreign cultures and ideologies. This can be done by 1) putting the material about Serat Tripama into some subjects in formal schools, particularly the ones containing nationality and nationalism values, such as Nationality Education (*PKn*) and Javanese Language; 2) creating posters or pictures of three characters in Serat Tripama, then placing them in some places in the school. These aim to stimulate love and to strengthen students’ memories on Serat Tripama lesson. These two ways are to spread nationalism lesson in Serat Tripama to young generations.

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Reproduction Classical Characters
In Girilayu Contemporary Batik Design

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ABSTRACT

The composition of stilative ornaments form and the color of classical batik show a complexity of wise advice; which are able to direct human life from distructive to a more meaningful era. Contradictory problems arise against the efforts of batik artists to traditionally develop Girilayu batik through hand writing process, i.e. the existence of a cloth with classical batik motifs done by a printing process which indirectly obscures its values and philosophical meanings. This study aims to describe the correlation of contemporary batik designs in Girilayu with the character of classic batik from an aesthetic perspective. The method used in this research is hermeunitic approach to find out the essence of contemporary batik designs development in Girilayu. To strengthen the analysis, the researcher conducted interviews with Girilayu batik artists as the reproducers of classical character batik. Documentative data related to Girilayu style batik were collected and reduced to find interpretations which fit the existing problem. The effort done by batik artists to reproduce classical characters in contemporary batik designs in Girilayu is by restoring the distinctive character of batik by reviving the classic character of rural community batik, that describes about diversity in the Javanese community.

Keywords: Batik Girilayu, classical, design, contemporary, reproduction

1. INTRODUCTION

Character is a concept which has become the soul in a batik motif design. This becomes an important part in determining the philosophical, aesthetic, and economic values of batik motif design works. When functional factors and visual aesthetics are merely poured into a work without strong concept, the design of batik motifs will simply be a kitsch or artistic rubbish. Design’s character can be specifically seen in physical forms, such as in the form of curve lines, colors, patterns, contours, textures, volume, material used, and how it is presented [1]. The role and influence of the designer determine the value of the work totality. The influence can be seen from the details of the work which is made repeatedly and continuously, so that there is recognition from the public community about the characteristics of the work, including on batik design.

The introduction of batik designs from the predecessor generation to their younger generation as well as children in the Javanese community, is done verbally and through the use function when any traditional ceremony takes place [2]. Documenting stories and
descriptions of objects in writing is rarely done in the customs of Javanese people, except in the administrative scope of the ancient kingdom as reflected in the form of regulations, laws, notifications, and procedures [3]. Storytelling or telling stories is a way to convey lessons, advice, and how to effectively communicate without patronizing. Tales or stories are told by mothers to their children during making batik process, while wearing batik cloth on special events such as the seven-month pregnancy (mitoni), marriage, and death ceremonies. There is an interesting story about a piece of batik cloth in Javanese community. Most Javanese people still believe in the healing power of a piece of batik cloth which is wrapped around a child's body whose fever. The batik cloth is usually inherited from generation to generation to the closest family or relatives who are willing to care for and look after the cloth. The origin of this batik cloth functioning as the healing property may vary; some are previously used for covering their family dead body, some are worn by the mother during childbirth (jarik kopohan), and the others are handmade from their grandmother or mother as a wedding gift.

The best batik cloth only appears or is used at two important events in the life cycle, marriage and death. At the wedding ceremony, the parents of the bride wear uniform batik cloth (sarimbit) with Truntum motif. Parents whose expertise or work as batik artists will make their own hand writing batik to be used when they wed their children (mantu). The number of this batik is 2 pairs of motifs, i.e. 1 pair of Truntum motif worn by parents, and 1 pair of Wahyu Tumurun motif worn by the bride and the groom. In addition, at the death ceremony, the batik motif used is from diverse backgrounds, such as it has been prepared by the dead person when he/she was still alive (made by him/herself or ordered at the best handmade batik artists), a hereditary batik cloth specifically used by large families for lurub layon or as corpse cover. If there is no special batik cloth prepared, the family will select the best quality batik cloth with the dead’s favorite batik motif. Furthermore, if the dead doesn’t have any favorite batik motif, the family will use the best batik cloth they own. Category of the best fabric is shown from its motif, color, the quality of mori unbleached plain cloth or cotton used to make batik cloth [4].

Daily activities which used to be a means of communication to convey the meaning behind batik cloth between mothers and daughters (especially) when the daughters are being combed, when the mother is showing or helping their daughter how to wash and fold batik cloth, and when the mothers help put the batik cloth on the daughters for special events. The loss of this habit of communicating the meaning of batik cloth through fairy tale or story indirectly becomes a problem for the sustainability of tradition batik. Batik motifs whose meanings are rarely passed down from generation to generation are likely to be lost and will be difficult to be reproduced as there are no written or oral sources about the motif. One of some efforts which can be taken and strived to preserve batik motifs is through reproduction by combining the character of classical batik in modern or contemporary designs [5]. This design reproduction step has been taken by batik artists in Girilayu, Matesih subdistrict, Karanganyar Regency, Central Java. The purpose of batik artists to make contemporary motifs with classical characters is to preserve the noble (adi lungung) of tradition batik culture or nguri-uri kabudayan luhur (preserving noble culture) of which its existence is currently threatened due to technological advances [6]. Change and progress are a necessity in culture; however, defending, preserving, and continuing the tradition is an obligation for future generations. Tradition is the identity of a community and even a large nation like Indonesia. The diversity of traditions is an indicator of cultural assets wealth as the basis for a country's development [7]. Moreover, the nobleness of batik tradition lies in the transcendental meaning or spirituality in the process of making batik, the meaning and the function of batik cloth. Some previous research has discussed the topic of tradition continuity especially in batik, but there was not discussed how to reproduce classical character in the batik design [8]. This study aims
to describe the motivation in the reproduction activities of Surakarta style classical characters in batik, to find out the creative process of batik in developing batik designs with classic characters, and to reveal the meaning of contemporary batik design motifs which reflect Girilayu’s values and social norms. This study on the reproduction of classical character in the contemporary design of Girilayu batik is expected to gain a beneficial result for the continuation of the tradition in a specific way.

2. METHOD

This study used qualitative method focusing on the activities of Girilayu batik artists’ community to reproduce Surakarta-style classical batik motifs. In addition, hermeneutic approach is used to describe the meaning of the concepts and creative processes, thus it can form a description of a social characters series in batik works with contemporary design resulted from reproduction activity [9]. Data collection was conducted in two ways, i.e. interviews and literature studies. Interviews were done with batik artists’ groups who also worked as designers in Girilayu. Moreover, the topic of the interview was about the reproduction efforts of batik in contemporary design related to the concept, process, and background. Furthermore, the interviews were conducted randomly with batik artists and community leaders who know about the reproduction activities of classical batik in Girilayu. The selection of the informants was based on the recommendations from village administrative stakeholders. The interviews were conducted aiming to collect and obtain actual data presentation from Girilayu batik artists’ group about the effort of reproducing contemporary motifs and designs. Literature study was carried out by collecting documentation, literature, and archives related to classical character batik style, Girilayu batik, batik contemporary design, and Girilayu batik community. The results of previous studies on the development of classical style batik designs were used as a research guide, especially for the statement of position and the novelty elements existing in the study. Hence, the data obtained through literature studies were used to crosscheck (validity), to strengthen the data, and to scientifically guide the analysis [10].

3. RESULT AND DISCUSSION

Public awareness from across circles for the effort of batik tradition sustainability has reached the implementation level. This is a good step for the ecosystem of tradition batik in Indonesia. Indonesian batik in 2019 has exactly 10 years received recognition from UNESCO as an intangible world heritage. This recognition requires a long process and struggle from the bureaucratic, cultural, and strong historical documentation aspects [11]. The recognition as an intangible world heritage on Indonesian batik is not for the beauty of its diverse ornaments or ornamental motifs. Instead, it is on the process mainly on the use of canti̇ng (special tool to dra batik on fabric using wax) as well as on the deep implicitly philosophical meaning in each piece of batik cloth. Evaluation is continuously carried out by UNESCO on Indonesia's eligibility to keep receiving such recognition; thus the effort to maintain the continuity of tradition batik by various groups in Indonesia nowadays is the right protective act as chances of stagnation or referenced transfer resources can occur [12].

Stagnation or the cessation of the tradition batik continuation activities can occur due to the decreasing protective efforts done by the authorities in the form of binding regulations; for instance, technological advance in the form of machine to make tradition batik by using the principle of batik process with canti̇ng and wax. If the regulations regarding the restriction on
the volume of production are not issued, it will obviously shift the local wisdom, in the form
of the ability to manually draw batik using hand and canting [13]. The context of the problem
arises due to the absence of official regulations clearly governing the corridors of industrial
commercial interests with the continuation of tradition batik. Currently, profit from industrial
scale utilizing the expertise and potential of local community cannot be obtained by them as
the main actors. The position of batik artists with local wisdom who is able to produce noble
(adì luhung) batik is now at the bottom of industrial hierarchy. They, the batik artists, are not
placed fairly like the maestro and assets of the nation, but they are only considered as the
workers or sanggan (term for batik artists [workers] who use canting) whom are paid for
every piece of cloth. Sanggan in Javanese is derived from the word sangga (adjective) or
nyangga (verb) which means ‘to sustain’. In fact, those sanggan are the main pillars of hand-
draw tradition batik industry which still rely on the talents and expertise of women who use
their hands to manually make batik [14].

Girilayu, Matesih subdistrict, Karanganyar regency, Central Java province of Indonesia, is
one of the regions whose communities which still maintain the continuity of tradition batik.
Girilayu is located 32.2 km eastern of Surakarta or Solo Municipality (same level as regency).
It is geographically situated at an altitude of 660 m above sea level on the slopes of Mount
Lawu. Batik communities in Girilayu realize that their position is in the lowest hierarchy in
the batik industry. Nevertheless, batik artists in Girilayu since a long time ago have been
taught by their predecessors or ancestors to appreciate batik as a product of tradition with a
wholehearted process as caring for and raising their own children. Expressions or saying of
prayer reflected into motifs whose rich meaning on a piece of cloth are literal meanings
resulted from the abstraction of local wisdom, values, norms, and rules existing in the
community. Industrial exploitation, technological sophistication, and regulations issued by
policy makers who do not support batik artists become the background of their efforts to
reproduce classical motifs which are almost lost due to the lack of sustainability processes,
especially the habit of storytelling and telling the meaning of batik cloth in the scope of
family. The reproduction is carried out for several purposes, i.e. creating new motif designs as
a characteristic of batik products, as a new medium to restart the habit of telling stories about
the meaning of batik cloth, and adding variety to contemporary batik designs with classic
characters in Girilayu. Moreover, there was an agreement made among batik makers in
Girilayu stating that the designs of contemporary motifs with classical characteristics were not
made for industrial purposes and were not sold elsewhere. This step indirectly protects
contemporary motifs from being mass produced by using printing or digital machine which
will considerably eliminate the sublime meaning of its tradition process as well as its local
wisdom elements [15].

Classic character of batik style chosen by Girilayu batik artists in developing contemporary
batik designs was based on historical ties between Girilayu and Surakarta, essentially Puro
Mangkunegaran kingdom. The Giyanti Treaty year 1755 and the Salatiga Treaty year 1757
were agreed to end the conflict in Mataram Kingdom. One of the results decided in the
agreement was territorial division which mentioned Girilayu as a praja (as sub-district level
now) under the authority of Mangkunegaran kingdom. Although Mangkunegaran was
independent in a form of power, but for the physical visual character of some objects, it still
uses the style or gagrag of Surakarta, officially named Surakarta Hadingigrat Palace, as the
center of power which supervises Mangkunegaran. The character of Surakarta-style classical
batik generally lies in the composition of coloring and isen – isen (content: ornament, lines,
etc) motifs. Coloring on the character of classical batik Surakarta style is dominantly golden
brown which is obtained from Soga plant. This plant thrived in the land of Java in ancient
times. The characteristic color of Soga tree became the term to refer to the tone of Surakarta-style classical batik as *Sogan* or adjective for the natural brown batik color from Soga wood extraction. The ease in obtaining natural brown coloring agents around Surakarta caused batik cloth to be dominated by brown colors ranging from light to dark tone depending on the mixture used. Soga wood extraction mixed with Tingi wood will produce reddish brown color. While *Nila* tree or Indigo mixture in Soga wood extract will produce a dark bluish brown color. There is a clear difference in the classical character for Surakarta batik in Mangkunegaran region as the brown color used is derived from the original Soga color by manipulating the color using some dose composition; hence it may create light brown to dark brown without red color of *Tangi* wood or blue dye elements from *Nila* plant. The next character which emerges from Surakarta-style classical batik is the details of *isen – isen* used. *Isen-isen* or small ornamental motifs in the form of shapes configuration as the results of dots and lines composition are used to enrich the details on motif appearances. *Isen – isen* or content on Surakarta-style classical batik philosophically means fulfilling, completing, or enriching overall motif [16].

*Sogan* colors and *isen – isen* details as the main characters of Surakarta-style classical batik are by batik artists in Girilayu reproduced in contemporary batik designs. The repetition done by entering Surakarta's classic batik style with motifs development inspired by Girilayu's potential, such as *Tugu Tri Dharma* (Tri Dharma Monument) and their superior crops as mangosteen durian. As a result of this development, Girilayu community succeeded in grouping batik artists under the name *Tugu Tri Dharma*, as well as grouping batik motifs like *Semen* (motif with description of growing life), *Parang* (motif with description of slope, vertical lines), *Lereng* (motif describing dynamic and flexible personality, simpler than *parang* motif), *Sido* (describing continuity, the ornament is like beautiful butterfly), and *Ceplok* (geometrical motifs like circle, square, star shape; describing life destiny). *Tugu Tri Dharma* motif group was stated as the result of reproduction of Surakarta batik classic character in Girilayu’s batik contemporary design. The basis of the grouping is carried out by batik artists’ community to revive the learning about *Tri Dharma* (three guidances) view of life from KGPAA Mangkunegara I. The noble teachings contain an invitation to the community to have a sense of responsibility for maintaining the continuity of all tradition and cultural forms, possessing the courage to defend and protecting themselves if there is anyone or anything trying to damage the social order, and conducting self-introspection or prioritizing ingenuity common sense in solving problems. There was found a Javanese educational value in the concept of *Tri Dharma*. It was taught a clear implementation in one of the motifs named *Tugu Tri Dharma* as a basic motif. The visualization process of classical style batik in the *Tugu Tri Dharma* motif was based on the *Nyawiji* principle. *Nyawiji* means fusing all elements into a new motif unity, and its strong message of a Javanese people about diversity that describes from the reproduction of classical character in the contemporary design of Batik Girilayu.

4. CONCLUSION

The effort taken by Girilayu batik artists’ community to reproduce classical characters of Surakarta-style batik is an interesting breakthrough, though it is not new either. The enthusiasm of batik artists’ community to maintain the continuity of tradition batik through learning the meaning of motifs in *Tugu Tri Dharma* contemporary design to the next generation is the first step towards the continuation of tradition and spiritual values as a way of life. Protection on these motifs is done by community agreement, i.e. not to make
contemporary Girilayu batik designs to be commercialized through large batik traders (wholesaler) in Surakarta (Solo), as what they have been doing for a long time. They realize this agreement has a weakness of which it may be violated. Hence, the discourse to start processing motifs copyright motives began to accomplish. The existence of technological advances and industrial innovations to quickly produce batik with large capacity becomes a dilemma. In one side, technological progress is necessary to adjust the changes which demand fast-paced, good, and hi quality products; on the other hand, tradition must literally be preserved in its original format. However, what is happening currently is that the values of conventional traditions are trying to be summarized and simplified as well as be made easier for the reason to adjust with the times and to increase its economical values or profit; consequently, some of the tradition authenticity is lost. The word originality in tradition in Indonesia, especially batik is now difficult to formulate. Tradition Batik in Indonesia has eventually experienced a reduction in the process and history due to the lack of community habits to document them in a detailed written script or description. The government needs to issue a policy to legally strengthen and bind the efforts done by the community in maintaining tradition; one of the efforts is reproduction of classic batik in contemporary designs.

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ISSN: 2593-7650

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