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TOWARD THE TALLEST STATUE OF GARUDA WISNU KENCANA: AN EXPLORATION OF THE ARCHITECTONIC DESIGN OF THE LAND ART OF NYOMAN NUARTA'S WORK

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ABSTRACT

The research is focused on land art of an eminent Indonesian artist, Nyoman Nuarta. He is an artist of the (next) tallest statue in the world named Garuda Wisnu Kencana (GWK) in 145 metres (1978-present) in Ungasan Bali. By referring to multi-disciplinary approach within a grounded theory of Glaser and Strauss (2010) in architectural research, it was revealed as a new architectonic of land art design as well as his mentalité-artistry. By investigating his works, it is defined three periods categorized of Nuarta's land art in 1977-2017, among others: (a) 'Jejak Sains' (the Science's Traced) period represent his sculpture's knowledge and his ideology of Indonesian New Art Movement (Gerakan Seni Rupa Baru Indonesia) were revealed a new indonesian genre in modern sculpture integrated with land art project as investigated in the Presidential Sculpture Competition for Indonesia's Proclamation of Independence Statue (Patung Proklamator Soekarno-Hatta) (1977-1978) in Proclamation Park (Taman Proklamasi) Jakarta, (b) 'Jejak Teknologi' (the Technology's Traced) period represented his new genre of mass and space invasion, in which he created 'the light of metal' to visualized sculpture narratives of Arjuna Wijaya's apart of the Baratayudha's myth (1989-2014), and his prestigious work of the Jalesveva Jayamahe monument in Indonesian Marine's Corp in Surabaya (1996), (c) 'Jejak Budaya' (the Culture's Traced) period represent his artist passion realized the first proposed of Garuda Wisnu Kencana (145 m) statue to the tallest in the world in 2017, meanwhile he operated his own museum The Nuart Sculpture Park in Bandung. This study also revealed the mentalité-urup (life to 'give life' of others) shown as the depth of his way of life that also provoking his new nation pride through his artist passion as well as his view of Balinese philosophy.

Key words: architectural sculpture, land-art, life is rays, mentalite-urup, Nyoman Nuarta, new nation pride.

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1. INTRODUCTION

Land art is the new phenomenon of tourist destination by adopt the tallest statue as the anchor point. It also named earth art apart of art that was prominent in late 1960 – 1970 which concern with nature. It is worth to noting that the classical is the *Statue of Liberty* (1886) in Ellis island of New York (93 metres), the statue of *Cristo Redentor* (1921) (38 metres) stand in the top of Corvorado mountain in Rio de Jainero stand (710 metres) from sea. Recently, *the Laykyun Sekkya Buddha* (2012) in Myanmar (136 metres), and *The Spring Temple Buddha* (153 metres) in Lushan, Henan, China. (Wiki, 2016). Behind related myth, it was built in countries having Hindust, Buddhist and Christian traditions. In other hand, in Ungasan, Bali, Indonesia there will be completed (in the 2017s) a new tallest statue of *Garuda Wisnu Kencana* (144. 5 metres) defined of two status; the bird *Garuda*, and *Dewa Wisnu* sitting posed at his shoulder. The statue stand on 283 metres of the sea in limestone hill (Nuarta, 2016).

In fact, it was encouraged to reveal the uniqueness of Land Art prestigious project which in artist passionate more than 25 years (1989-2017). Nuarta's had contributed to world civilization of land art, especially to Indonesian. So, now he is appropriated to called as an history-actor. Because of the reason, then the study takes place in architecture to aim the architectonic design the *mentalité-artistry* of Nuarta by the research question: how the architectonic design in the process of the land art project of Nuarta's works roles his artist expression? To answer the question, it is needed to firstly answer the question, that becomes the central focus of this study: who is and what is the Nyoman Nurta's land art project? And, how the process of it?

Nyoman Nuarta (1951-) is the famous Indonesian artist-sculptor who created various art works. His works are defined as public statues and his private's work as his own museum collections. His star rose after he won *the National Design Competition of the Proclaimer Statue of Soekarno-Hatta* (1977) as a student artist of ITB. After he graduated, Nuarta started up his own business as an artist. His first prominent project was represented in public sculpture of the *Arjuna Wijaya* (Jakarta, 1989) by visualized *Arjuna* with *Asta Brata's* horses as the end part of the *Baratayudha's* myth fragment. Then, he visualized a tallest statue of Marine Hero's Corp in Indonesia Main Harbour Camp in Surabaya named as the *Jalesveva Jayamahe (Di Laut Kita Jaya)* (1996).

In the 1989s Nuarta had proposed a Land Art project with a tallest statue in the world named the *Garuda Wisnu Kencana* (GWK) in 145 metres in the hill of Ungasan of Kuta, Bali. He proposed to President Soeharto a figure statue of *Dewa Wisnu* (Vishnu) sitted posed on the shoulder's bird *Garuda Wisnu Kencana* (GWK) (1989). In the first proposed, whole of *GWK* statue on pedestal building height in 60 metres. The pedestal itself built on the limestone hill in 158 metres of the sea. So, all of statue height is more than 283 metres. The *GWK* statue will be view from the tourism point of Kuta-Sanur-Nusa Dua-Benoa and Tanjung Lot. Post Indonesian Reform, *GWK* Cultural Park authorized by BTDC (Bali Tourist Development Corporation). BTDC (1973) is the state-owned enterprise that operates the world-famous Nusa Dua Complex at the southernmost trip of Bali (micebali, 2016).

To accelerate the Bali tourism then BTDC decided the whole tallest of *GWK* statue canceled to built replaced a bust statue of *Dewa Wisnu* (23 m) in the *GWK* Cultural Park. During the process of *GWK* Cultural Park operation, was raised Nuarta's awarness in 2016 to realized a whole of *Garuda Wisnu Kencana* (GWK) statue in 145 metres as well as he proposed to President Soeharto at 1989. Now, the pedestal building was built and the

fragment of the whole tallest statue of GWK still prepare on his studio in Bandung. Nuarta's estimate the whole statue of GWK will be finished in 2017. So, at *GWK Cultural Park* will find the twin of *Dewa Wisnu*. First at the Lotus Pond as bust statue of Wisnu, and the sitting statue of *Dewa Wisnu* on the bird *Garuda Wisnu Kencana* at the next of Lotus Pond (GWK Bali, 2016)

To reveal these development, the research aims to investigate the land art of Nuarta the by combining the architecture and history science, so it need the stages of investigated. The first stage by investigated all of Nuarta's project to find the projects which contributed to the civilization. The next stage is the architecture research by focusing and directly investigating the land art of Nuarta's projects. The third stage is to reveal his *mentalité-artistry* as history science by investigating his art passion, desire, and intervension to his land art project by direct interview and also following his activities related his land art project. The final stage is by analyzing the data within specific approach to conclude in architecture by adopting related theory and learning the architecture presedents of other prominent land art in the world as the phenomenologically investigated presedents by referring to Phenomenology of Perception (Ponty, 1945).

Moreover, to find a depth meaning of *mentalité-artistry*, it is needed to reveal the socio-cultural behind the Nuarta's life. By referring the words of structurist historian, Christopher Lloyd (1993, p.93):

"In such a structure specific individuals or the participant a certain social community in question can take certain measures, both to maintain the social structure ("reproduction") or the actions of a changing society ("transformation")."

Finally, by referring to multi-disciplinary approach within a grounded theory research in architectural research, it was revealed as a new architectural sculpture design as well as his *mentalité-artistry* by defining three periods categorized in Nuarta's works in 1977-2017: (a) as '*Jejak Sains*' (Science's Traced), (b) as '*Jejak Teknologi*' (Technology's Traced) and (c) as '*Jejak Budaya*' (Culture's Traced). During this study, it is also revealed his *mentalité -urup* (Life to 'give life' others) shown as the depth of his way of life that also provoking his his artist passion through his architectural-sculpture's spirit as well as his *Balinese-karma*.

2. METHOD AND APPROARCH

The uniqueness of research seeks to reveal two major of research field, in Architecture and History Science. *Firstly*, to aims the architectonic design of the Land Art of Architectural-Sculpture projects of Nyoman Nuarta's work (1977-2017). By referring to grounded theory research method (Glaser, Barney G and Strauss, Anselm L, 2010) is a part of qualitative research approach (Groat, 2002), the investigated started from the *Patung Proklamator Soekarno-Hatta* (Presidential Sculpture Competition for Indonesia's Proclamation of Independence Statue) (1977-1978) in Taman Proklamasi Jakarta. Continued to public sculpture of *Arjuna Wijaya* by employed *Arjuna* of the *Baratayudha*'s myth and eight horses (1989-2014), and the *Yales Viva Jaya Mahe* monument in Indonesian Marine Corp (*Pangkalan Utama TNI AL*) Surabaya (1996). Then, in *Garuda Wisnu Kencana Cultural Park* in Bali, and his own museum *The Nuarta Sculpture Park* in Bandung. *Secondly*, to aim *mentalité-artistry* of Architectural-Sculpture design process making of Nyoman Nuarta. By referring the structurist of history approach (Lloyd, 1993, p.93) to to reveal the social change by looking at the *agency* and *mentalité* by investigated Nyoman Nuarta's first script of ITB (1977) and his artist passion.

2.1. Land Art and the Tallest Statue

2.1.1. What the Land Art is?

Land Art is the new idea to treat the existing land which integrated with the architectural-sculpture is one of the trending tourist destination. To treat a Land Art, usually located a monumentally sculpture (tallest statue) as the anchor point of area. (Nuarta, 1989). The Architectural-sculpture has also been defined as, an integral part of a building or sculpture created especially to decorate or embellish an architectural structure employed by builders throughout history (Britanica, 2010). The tallest statue create by term of sculpture. Conventionally, sculpture is not a fixed. It applied to a permanently circumscribed category of objects or sets of activities (Britanica, 2010). But, the scope of sculpture was much wider in the 20st century after the fluid state of the visual arts at the turn of the 21st century. Sculptor often take the human figure as three-dimensional to treated a configuration of volumes, each of which corresponds to a major part of the body, such as the head, neck, thorax, and thigh. The different role between Architect and Sculptor is a Sculptor often functions as both designer and craftsman, but these two aspects of sculpture may be separated. And, Architect maybe is not roles as the craftsman of his building, the matter of building dimension is needs the group of craftman or labor. Sculptor artists may use the skilled anonymous workmanship of industrial fabrications to make their large-scale, extremely precise, simple sculptural forms. His products usually follow the pattern: the commission; the preparation, submission, and acceptance of the design; the selection and preparation of materials; the forming of materials; surface finishing; installation or presentation. Like an Architect, the Sculptor is usually expected to submit drawings and *maquettes* (small-scale, three-dimensional sketch models) that give a fairly clear idea from his drawings and *maquettes* of the arrangement of the main shapes of the finished model (Britanica, 2010).

The rapid of constructional techniques may to produce sculpture is the main technical development. In the 20th-century artists to quicker than carving and modeling. In the "gallery" sculpture, any materials and techniques are likely to be used, and the products are often extremely ephemeral. But, at the Land Art /architectural-sculpture, outdoor sculpture, and indeed any sculpture that is actually used must be constructed in a safe and at least reasonably permanent manner. They must employed are therefore somewhat restricted to prepare the complicated metal sculpture constructed by riveting, bolting, and, above all, welding and brazing is best for outdoor use (Britanica, 2010)

2.2.2. The Prominent Land Art within the Tallest Statue

The classical example of Land Art among others the Great Sphinx of Giza was reflected the male figure, the Hapsepsut temple, the Karnak Temple. The statue in usually covered by a "masked" to avoid people faced to the King or Queen directly. The uniqueness of Egypt sculpture visualized by combined the animal body with the figure statues. in Athens, many of beautiful female and male statues. The Four of Caryatid female's statue in the Porch of the Erechtheon of Athens. The classical temple of Indonesia is also has many of Land Art. The Hinduist temple shown by the *Prambanan*, *Ratu Boko*, *Blitar*, *Malang* and many places in Bali.

Even though many of tallest statue were built after 20 century, but the famous Land Art is the Statue of Liberty, 1886 (Wiki, 2017) in 93 metres stand in a nice island, Ellis near to Manhattan, New York. To visit the statue, visitor may be able to have a view cross the sea. Because the tallest of statue then the dramatic sequences felt during cross the sea. Recently, a tallest statue built in Africa named the African Renaissance Monument (2010) in 49 metres in Senegal (Ratajszczak, 2014).

The phenomenon of Land Art with narrative tallest statues as tourist destination among others: (1) *Laykyun Setkyar* in Myanmar in 130 metres, built at 2008 The uniqueness of the statue is the far a away view, the statue looks like standing on a greeny landscape, (2) *Ushiku Daibutsu* in Ushiku, Prefektur Ibaraki, (3) *Guan Yin of the South Sea* (2005) in China totally height in 135 metres. Its represented the Bodhisattva Avalokitesvara or *Dewi Kwan Im*, (3) *the Two Emperors of Yan and Huang statue*, China in 106 metres, (4) *the Dai Kannon* in 100 metres in Japan, (5) the *Qianshou Qianyan Guanyin* in 99 metres in Weishan China, reflected the *Dewi Kwan Im* or the Godness of Welth, (6) *Peter the Great*, Rusia in 96 metres, (7) *The Great Buddha* in 92 metres in Thailand, (10) *The Dai Kannon* (88 metres) in Ashibetsu, Japan. The Christian prominent statue is the Christ the Redeemer (*Cristo Redentor*) (38 metres) stand in the top of Corvorado mountain in Rio de Jainero (1921) in 710 metres of the National Park of Tijuca. (Wiki, January 5, 2016). The *Christ of the Pacific* (2011) in Lima, Peru (37 meters), and the highest *Jesus statue* in Poland in 36 meters in height in 52, 5 metres (Ratajszczak, 2014). In Indonesia, the same genre of statue was built in the Ciputra Land in Manado named *Patung Yesus Memberkati* (The Blessing of Jesus Christ) (2007) in 50 metres stand on 150 metres high of sea and the Jesus Christ statue in 30 metres also built in Mansinam island of Papua Barat.

The tallest sculpture were closely connected which legends, heroic deeds, and religious stories are depicted for the delight and instruction of peoples who lived when books and literacy were rare.



Figure 1 The full statue of Garuda Wisnu Kencana under construction

(Source: Nyoman Nuarta Doc, September 2017)

2.2.3. *The Social-Culture of Nyoman Nuarta's Work and Life*

The first tallest statue of Indonesia built in the 1960s. President Soekarno asked the young artist, Edhi Sunarno to created the tallest statues role as the landmark to remind the national events. Third of his work is the early of modern sculpture of cooper made as Edhie Sunarso and *Keluarga Arja* as the Yogyakarta's genre (Hasan, 2001, p. 127). Firstly, known *Selamat Datang* (Welcome) statue in roundabout (*Bundaran*) of Hotel Indonesia Jakarta. The statues created to symbolized of the Indonesian kindness as the host of the Asean Games at 1962. The spouse of statues in gesture waving hand and torn the flower were symbolized the greeting welcome to the Asean Games Delegations during it have been landed to the old airport of *Kemayoran*. The true of sight that the aircraft landed near the roundbout Hotel Indonesia, so

they spouse of statue due as the welcoming statue, Second, During Soekarno's policy to freedom of the Irian Barat island to be a part of Indonesia, he declared the commission work of Liberation of West Irian (*Pembebasan of Irian Barat*). To memorize the event he asked to Soenarso to create the symbolized of the Irian Barat's freedom gesture. Located at Lapangan Banteng Jakarta, the gesture of statue acted as the freedom's man by foot's chain and his hand to the sky. The last sculpture of Soekarno's made by Sunarso before he finished his power as President. The sculpture already construction in the 1971s when Soekarno's died. (Wiki, 2016).

After Soekarno, the Jakarta City built many of single figure statue among other; in roundabout of Senayan Jakarta named Statue of Youth Building (*Patung Pemuda Membangun*) as the concrete's statue by Munir Pamuntjak (1972) to symbolized *Hari Sumpah Pemuda* the Young Pledge's Day. The Nuarta's work of Jakarta built after President Soeharto had launched his economic policy Pakto'88 (1988) to invite investor from abroad. He asked to Nuarta to visualized a public sculpture by adopt the myth of *Arjuna Wijaya* fragment of the *Baratayudha's* myth. (Nuarta, 1989).



Figure 2 The image of Garuda Wisnu Kencana Cultural Park
(Source: Nyoman Nuarta Doc)

2.2.4. Nyoman Nuarta's and Balinese Philosophy of "Live as the Rays"

The exclusive interviewed with Nyoman Nuarta during 2012-2016 guided to learn his own life and his works. Was born as Balinese, Nuarta is the sixth of nine sons of an established rice family trader. He always keep in mind the *Balinese* philosophy "Live as the Rays" and his Mother expected to him to be the Great Balinese Artist as Balinese's noble (Nuarta, 2016). Nuarta always seen the greenery of terracing rice field that managed by *Subak*. *Subak* is the Balinese community of irrigation system to anticipate the dry season by irrigated water from the hill toward to above. So, all Balinese rice field keep sustainable of water. The *Subak's* concept's then Nuarta's adopted to survive in his life. During his younger, his Mother learned him to managed their the rice field, to his has sense of business naturally. Then he knew how to manage the problem in his artist community. (Nuarta, 2016)

2.2.5. The Mother's Dreams to be the Greatest Artist of Bali

His talent as painting artist grows after he meet Ketut Dharma Susila as the *Subak's* Leader of Tabanan. He guided him in skill of hand drawing. On other hand, Nyoman Semuda, his mother always gift him the actually art facilities and art book in order to his talent artist growth. One of the rare art book's of young Nuarta is the *The Painting Collections of The*

President's Palace. By learning the artist's who painted on thus book, so Nuarta improvement their painted skilled. Fortunately, Ketut Dharma Susila as his teacher always encouraged him to painted best in order can show it into the *Mading – Majalah Dinding* as the School's Wall. By shown his painting in *Mading* then Nuarta's work become popular in surrounding of Tabanan. (Nuarta, 2016).

Meanwhile, the Indonesia policy start up to creates Bali as national tourist destination. So, *Balinese* traditional sculptor encouraged to created *Balinese* carved as souvenirs. One of the famous is the *Garuda* with *Dewa Wisnu* (Vishnu). *Dewa Wisnu* is one of the three of Devas named *Tri Murti*, among other Brahma, Siva (Siwa) and Visnu (Wisnu). The populer of *Dewa Wisnu* because the *Wisnu's* spirit to care the world. The famous posed is the heroic story behind the bird *Garuda* as *Dewa Wisnu's* vehicle. The purity life of the bird *Garuda* then known as the symbolized of the truth. Finally, *Dewa Wisnu* trust him and adopted him as as his private vehicle, then named *Garuda Wisnu Kencana*. Because of the heroic of storytelling of *Garuda*, its inspires him and influences his fantasy and imaginations. So, the uncounscious Nuarta's boy told to his mother: "Some day, I will create the big one to Bali..." (Tania, 2016).

2.2.6. The Sparing Partner's Wife

The women's behind him after his mother is Chyntia Laksmi. He married her during he is student in ITB Bandung. Before marry him, she is a best of the manager in the famous enterprise. Then, the struggle's life and the management skill of Chyntia has guided him to be a professional Artist by employed their enterprises. As a wife, Cynthia gave him the carefree of life. She let him to feel free to express his talent artist in any condition by caring two daughters of them, meanwhile she managed their business. Nuarta and Chyntia were an idealistic of artist couples. Sometimes, she acts as beyond of as his sparing partner especially when Nuarta felt angry, stagnant, or disappointed. To facilitating him then she accepted to be his 'imaginary friend' called *Teh Tya* as her nick name. (Chyntia, 2016).

Eventhough, she is a Moslem and Sundanese, Cynthia accomodated the *Balinese* culture, included to accomodated all the Balinese Culture among others to care the *Hindust Pura* of Nuarta's Fam in Bali, to carry on the *Balinese* celebration, and also remind to Nuarta the accepted '*melukat*' as the *Balinese* purity act before started up any projects. She also has comprehensive well with *Balinese* philosophy "Live as the Rays" and facilitated all the Nuarta's artist passioned to realized Nuarta's and her Mother's dream to a Greatest Artist by managed Nuarta's Artist Communities by employed more than 1.000 labors to support the Nuarta's private works and Land Art projects. She handled their enterprises role as well as *Subak* irrigation system. So the *Balinese* philosophy of "Live as the Rays" realized in their Artist Communities. By located their workshop near to their resident house, so they can inter acted as well as a big family. The due of Cynthia, then more than 25 years of Nuarta's artist work was running well by Chyntia.(Nuarta, 2016)

2.2.7. Nyoman Nuarta's Period of Works

The period of works of Nuarta defined in three of categorized after he won the *National Design Competition of the Proclaimer Statue of Soekarno-Hatta* (1977). He graduated in Fine Art department of ITB (1977-1978) with the final script work intituled: *Identity* (Nuarta, 1978). He got the golden moment of the student artist, so easily to started up as an artist sculptor. The second golden moment of Nuarta due in the 1988s, held when Presiden Soeharto asked him to visualized the heroic figure of *Arjuna* as part of *Pandawa* in Javanese puppet. Then, the *Arjuna Wijaya* with 8 energetic horses created by Nuarta as the *Asta Brata's* symbolized of the 8 characters of the Leader's need.

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After he finished his work, the Top of Indonesian Marine, ask to him to create the Indonesian Marine's monument at the Main Camp in Surabaya. He needs Nuarta created the figure of Marine Corp as the tallest sculpture in Asia. So, Nuarta's needs to work in collaboration with multi-dicipline to create the idea's. Finally, Nuarta's work in collaboration with multi engineer of ITB to created the tailormade's sculpture's designers and the structure's team. His collaboration prepare the *Design Detail Engineering* (DED) drawing and the Construction's Team to prepare the Construction Method it self among others; (1) to vizualized the main idea's to be acomphrehensive artist's impression to visualized before construction, (2) to transfered the artist's impression into a *Design Detail Engineering* (DED), (3) to describe the DED from the drawing's scale into the life scale. The important part of the Nuarta's project had encouraged him to find the new method. Finnaly, he got the method to vizualized drawing's scale into the life scale named *Teknik Pembuatan Patung Organik dengan Mempergunakan Pembesaran Skala dan Pola Segmentasi* (Haki of Magnificent Scale of the Sculpture)(HAKI, 1993).

The Principle of Creation and Magnification Technique Based Scale based on the free form (anorganic) sliced of horizontally and vertically with a fixed distances, then the outline are magnified by scale, then re-assembled based on the fixed coordinates. Its will be the 'form' a comprehensive magnification in accordance with the desired scale. The magnification scale to outline an anorganic-free line can be due by a panthograf. But, by employed the program CAD (Computer Aided Design) is more quicly. This technique can be implementation the patterns of segmentation. Then, by adopted the pattern allows the realizd the execution separately in accordance with the DED drawings per-segment. (Nuarta, 1993).

During it works of *the Yales Viva Jaya Mahe*, the former Minister of Culture, Mr. Joop Ave and the former Governor of Bali, Prof. Dr. I.B. Oka, Governor of Bali asked to Nuarta to create the something new of Bali in order to improvement the tourist generation by others destination. At that time, Mr. Joop Ave as the former of Director General of Indonesia Tourism promised to Nuarta to give the President's permission of his proposed ideas. At that time, Nuarta's remind the Bali as his originally homeland. Bali at that time had already degradation land. Many of places to be a tourist destination. When Nuarta looks around the *bukit kapur* (limestone hill) of Ungasan, he promised to him self to improve the (*bukit kapur yang tandus*) to be a gold land (*tanah emas*) by create some thing of his work in order the land have a meaning in Indonesian tourism. Suddenly, he remind about his children's fantasy to create "a big statue to Bali" land as his pride to his Mommy. Then, he promised to himself to startly the project, and he promised to finished his work in any time his life! Meanwhile he cretade the Commission work together with he collages to land aquisition, Nuarta's also prepared the Artist Impression to the President Soeharto. Finally, 'the Smiling General' of Soeharto accepted his proposal and he got the President approval in 1989s. And, the first gound breaking starting on the spot of Ungasan by President Soeharto.

Unfortunattely, ten years before the land aquisition had finished, the economic crisis due in1998. The Soeharto's rezim falled down and all the first approved of Soeharto's already stopped untill the Reformation of 1998. High cost material of sculpture and land aquisition, the crime of the project makes him frustrating. But, his artist passion, encoraged him to promised to himself to finished his own dreaming to Bali. Then, he decided to finished the part of figure GWK by created *Dewa Wisnu's* bust statue in 30 metres. To straggle in his own project, he had sold out his own collections never did before. He disappointed to sold out more than 40 pieces of his private statuesBased on his own liquidities he can continue to prepare the *Dewa Wisnu's* bust statue. Now, in the first statue location, Nuarta start up to built whole figure of

statue *Garuda Wisnu Kencana* defined as bird *Garuda* and the *Dewa Wisnu*. So, next in the GWK Cultural Park located the Twins of *Dewa Wisnu*. Now, the whole figure of the *GWK* statue is still under construction, its will view when the aircraft landed to Denpasar, Bali.. Nuarta estimated in the end of 2017 the whole of *Garuda Wisnu Kencana* finished. (Nuarta, 2016).

2.2.8. The Mentalité-Urup of Nyoman Nuarta

Now, Nuarta proposed his prestigious work the *Garuda Wisnu Kencana* statue. More than 25 years after his proposed approved by President Soeharto (1989) he still alived with his obsession. The struggle's life of Nuarta to maintain his artist passion all his life is excellence to reveal. According the grounded theory the study is also to aim his personal life to find his *mentalité-artisty* that strengthen him to realized the dream.

By refers to the exclusive interview with Nyoman Nuarta (2015-2016) and learning about *Balinese Subak* natural drainage system and Balinese philosophy "Live as Rays" was concluded the *mentalité-urup*. *Urup* is the Javanese word to express the 'flame' was embedded of him and encourage to never give up to realized his own artist passion to be the Greatest Artist as well as the *Subak* 'was irrigated' to 'give life' the rice field. Based on the exclusive interview with Nuarta due since 2012-2016, the *mentalité* of Nuarta revealed.

By referring to his unconscious of his hidden story since he was young was concluded the Nuarta's *mentalité*. The *mentalité* (French word) to express an automaticly mindset which encouraged someone to act as the Actor agency to produce and transformation act. Refers to historian Christopher Lloyd, in such a structure specific individuals or the participant a certain social community in question can take certain measures, both to maintain the social structure ("reproduction") or the actions of a changing society ("transformation") (Lloyd, 1993, p.). In the study, Nyoman Nuarta was revealed by his act in *Garuda Wisnu Kencana* project is a part of his *mentalité* of life. By learning the *Balinese* life and *Subak* irrigation system than guide him how the way of life. The philosophy "Live as the Rays" always keep in his mind.

3. RESULT

3.1. New Architectonic of Nuarta's Land Art Project

The investigated of Nyoman Nuarta during 1977-2017 defined in to three of categorized based on the superiority of his works, such as the theme, character of sculpture's form, materials, and the innovations; (1) as investigated the *Patung Proklamator* (1977-1978) in Taman Proklamasi Jakarta named as '*Jejak Sains*' (Science's Trace) represented his sculpture's knowledge and his ideology of *Gerakan Seni Rupa Baru Indonesia* as new genre in modern sculpture. The second period named as '*Jejak Teknologi*' (Technology's Traced) represented by public sculpture *Arjuna Wijaya* by employed a light of metal of the figure of *Arjuna* and eight horses (1989-2014), and his prestigious work of *Yales Viva Jaya Mahe* monument in Indonesian Marine Corp (*Pangkalan Utama TNI AL*) Surabaya (1996). The third period as '*Jejak Budaya*' represent by the bust statue of *Dewa Wisnu* as in *Garuda Wisnu Kencana Cultural Park* in Bali, and his own museum *The Nuart Sculpture Park* in Bandung. During categorized his period works was revealed the *Mentalité-Urup* (Life to 'give life' Others) as well as his *Karma* as his way of live that also provoking his new nation pride through the land sculpture's spirit in architecture.

4. DISCUSSION

The difference of Nuarta's statues with The first Indonesian sculptor generation among other Edhi Sunarso, Munir or Rita Widagdo's is on the material treatment itself. The first

Indonesian sculptor following the mainstream of sculpture's convention by adopt; (a) the patung element, (b) the surface, (c) the principle, (d) the (Britanica, 2010). Usually, Sculptor's work by commission work and depend on the owner. But, Nuarta's avoid all the mainstream of statue project. He leads the project by proposed his dream to realized. So, he took over as role as the Artist Developer.

Referring to Sculpture-Curator Asikin Hasan (2016), all the Nuarta's private collections were reflected a new language of statue. He found the new method and techniques of statue construction by employed his new genre of mass and space invation. He created 'the light of metal' to visualized sculptures. For example in *Arjuna Wijaya's* statue. At that time, Nuarta's succesfully to visualized his younger's desire to express the *niskala* and *sekala* of *Balinese* myth and realize through the figure sculpture.

Eventhough Nuarta was graduated from ITB Bandung which introduced the formalized of sculpture, but Nuarta's style influences by his *Balinese* tradition by adopted the figure sculpture, for example the all Land Art projects of Nuarta start from *Arjuna Wijaya*, *Monumen Yales Viva Jaya Mahe*, and the *Garuda Wisnu Kencana*. By referring to Tschumi's Six Concept of Architecture and Disjunction (Tschumi, 1997) and the 11 of Canon Rules of Post-Modern Architecture (Jencks, 1977) related the phenomenon in the statue process-making, so the Nuarta's spirit of Land Art was similarly with the post-modernist, Bernard Tschumi and Charles A. Jencks. The difference traced of Nuarta with others located on his recoqniton of HAKI related The Magnification Technique Based Scale of him chance him to do the tallest statue easily. By accomodating the method the *Garuda Wisnu Kencana* was constructed by module of fragment from ACAD model. *Garuda Wisnu Kencana* statue defined as a bird stand on the pedestal by posed as the flapping wing's, and the *Dewa Wisnu* stand on his back. Then the complicated of the *Garuda Wisnu Kencana* surfaces need more than 1.000 of fragments. It need carefully to install and is closely as the art-craft statue. The Garuda's flapping wing's of bird within 45 metres length also gets the difficult construction. To realiz the tallest statue the Nuarta also prepared the wind tunnel applied in Toronto. (Nuarta, 2016).

5. CONCLUSIONS

The Nuarta's innovation in his shifting paradigm moved from the modern sculptor into post-modern sculptor giving his chance to be an engineer artist (sculptor) especially the tallest statue in land art after he got the magnificent scale authorized. By his engineering artist capability, he realized the GarudaWisnu Kencana statue in 145 metres to be a new nation pride of Indonesia. His innovations make him to be a greatest artist capable of creating the tallest statue in the world. Referring to the *Balinese Subak*, he employed all his three periods of work that were revealed his *mentalité-artistry* as well as the spirit of *mentalité-urup* (Life to 'give life' others) to show the depth of his way of life that also provoking his new nation pride through the land sculpture's spirit in architecture to reveal and to save his own *karma* as well as his artist passion. All of his struggle of life and by his artist talent may be a new nation pride of the post-modernist.

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