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by Yuke Ardhiati

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1 Architectonics: Design of the Nu Art Museum in Bandung

Yuke Ardhiati,¹ Universitas Pancasila, Jakarta, Indonesia

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Abstract: The research is focused on the post-modern Nu Art Museum in Bandung of I. Nyoman Nuarta, who is known as a sculptor-creator. Nuarta has shifted his approach to sculpture from the mainstream paradigm of classical museum design to architectonics, museum design, and land art. According to the master plan, the Nu Art Museum and Sculpture Park is a space composed for Nuarta's artistic community, which includes an outdoor sculpture park; gallery, studio and workshop; visitors' spaces; and living facilities for the creation, production and display of his masterpieces such as the New Garuda Wisnu Kencana project. To understand the aims, objectives, and issues surrounding the NuArt Museum requires a multi-faceted method, which is achieved in various ways; first, by elaborating on the typology of famous museums in the world; second, by exploring architectural theory; and third, by in-depth communications with the artist himself to reveal his artistic passion, desire, and intervention. By referring to grounded theory research within a qualitative research method for the analysis of the Nu Art Museum in Bandung, the design process was revealed as architectonics, museum design, and as a land art project that adopted an architecture-sculpture approach. The architectonics are purely interpreted as the artists' collective desire to show off their post-modern artistic spirit (zeitgeist) by performing anti-deterministic, self-sustaining, and/or multivalent actions towards a new architecture, thus provoking new interpretations of Nuarta's creativity in architecture in an emotive and cognitive way.

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Keywords: Garuda Wisnu Kencana Sculpture, Mentalité-artistry, Nu Art Museum, Outdoor

Introduction

Land art, also known as earth art, is the new phenomenon of art to promote tourist destinations by adopting the tallest statue as an anchor point. Earth art was a prominent architectural art movement in the late 1960s to 1970s, which was concerned with the natural environment (Nuarta 2016; Boettger 2002; Rome 2003; Kumiawan 2017). Land art is usually coupled with a museum in a particular location, such as at the Statue of Liberty, standing at ninety-three meters high and designed by Frédéric Auguste Bartholdi for Gustav Eiffel in 1886 on Ellis Island in New York Harbor. The museum itself is located in the pedestal of the building. In Jakarta, the Tugu Monas (National Monument), at 132 meters high, was designed by President Soekarno and architects R. M. Soedarsono (Wardijono, Hendajani, and Sudiro 2017; McGregor 2003; Ardhiati, 2004; Nugroho, Bakar, and Ali, 2017; Ardhiati 2005). The recent work of Nuarta that will be completed in November 2017 is named the Garuda Wisnu Kencana statue, 124 meters high, located in Ungasan, Bali (Ardhiati 2017; Warren 1998).

Nyoman Nuarta's land art project Garuda Wisnu Kencana (GWK) will be completed circa November 2017. Standing on a pedestal of an eleven-storey building at sixty meters high, the GWK statue is located 150 meters above sea level on the Ungasan Hill in Bali. It will be at the top of the world records for the tallest statues. The statue is composed of two parts: a mythical bird (Garuda), which is the national emblem of Indonesia; and Dewa Wisnu (the Hindu god Vishnu), who is the protector of all of creation (Nuarta 2016). In fact, the uniqueness of this prestigious land art project has inspired Nuarta for more than twenty-five years. With the GWK statue, Nuarta has made a major contribution to civilization, especially in Indonesia. Nuarta has also built his private museum in Bandung, named the NuArt Museum and Sculpture Park. His artistic contributions to Indonesia have given Nuarta a notable reputation. Consequently, this research falls under both architecture and historical-science categories. Nuarta's work reveals not only architectonics and design, but also *mentalité-artistry*. In this regard, a relevant research

¹ Corresponding Author: Yuke Ardhiati, Senior Researcher and Lecturer of Architecture Department, Universitas Pancasila, Jakarta 12640, Indonesia. email: yuke_ardhiati@univpancasila.ac.id

question is “why has Nuarta become known as a phenomenal sculptor-creator as well as having a good reputation in his current role as an artist/sculptor/developer?” In many projects he has the role of an artist and also as sculptor designer. But, in many cases he also owns the project as a partial investor, for example in his own museum at NuArt Sculpture Park and Garuda Wisnu Kencana.

In this context, the subsequent question is “how the architectonic design in the process of the NuArt museum was influenced by Nuarta’s philosophy of life and roles in his artistic expression?” In answering the primary question, a series of secondary questions arise: “Who is Nyoman Nuarta? What is the NuArt Sculpture Park in Bandung? What is its design process, and why is it significant?”

Methodology and Approach

The uniqueness of this research seeks to reveal two aspects of architecture-sculpture in relation to history and science. Firstly, the research aims to consider architectonic designs of land art architecture-sculpture projects of Nyoman Nuarta’s work (1977–2017) in a qualitative sense. The grounded theory research method is a part of the qualitative research approach (Glaser and Strauss 2010; Groat and Wang 2002), which was used in the exploration of Nuarta’s public sculpture.

The first investigation is of the public sculpture Patung Proklamator Soekarno-Hatta (Presidential Sculpture Competition for Indonesia’s Proclamation of Independence Statue) (1977-1978), which is located in Taman Proklamasi, Jakarta. Qualitative research was also applied to the public sculpture of Arjuna Wijaya, which employed Arjuna from the Baratayudha myth with its eight horses (1989–2014). A similar qualitative approach is taken with the observations of the Jalesveva Jayamahe monument for the Indonesian Marine Corps (Pangkalan Utama TNI AL) Surabaya (1996). Then, in the Garuda Wisnu Kencana Cultural Park in Bali and his own museum, the NuArt Sculpture Park in Bandung, qualitative analysis is also applied to understand the symbolism and emotive range of Nuarta’s sculpture. The second aim is to consider the mentalité-artistry of the architecture-sculpture design process-making of Nyoman Nuarta. By referring to the structuralist historical approach (Lloyd 1993), the effect of social change is analyzed by looking at the agency and mentalité, and by investigating Nyoman Nuarta’s undergraduate thesis at ITB (1977) and his artistic passion.

The Museum of Land Art and the Design Process

Land art integrates the existing land as the context for architecture-sculpture. Land art is one of the recent trends in promoting tourist destinations (Budiharseno 2017). Land art is usually identified as monumental sculpture (often as a superlativ, i.e., the tallest statue) as the anchor point of an area (Nuarta 1989). Architecture-sculpture is defined as an integral part of a building or sculpture created especially to decorate or embellish an architectural structure employed by builders throughout history (Wainright, 2011). “Using this definition, Nuarta’s tallest work, the Garuda Wisnu Kencana (GWK) statue, is architecture-sculpture”. Referring to him, the tallest statue of Garuda Wisnu Kencana—GWK as Nuarta’s work is an architecture-sculpture. A giant scale of sculpture was located at the top of the eleven multi-stories building [This is still a little unclear. Does the following sound like what you mean to say? “Using this definition, Nuarta’s tallest work, the Garuda Wisnu Kencana (GWK) statue, is architecture-sculpture.”]. Conventionally, sculpture is not fixed. It is applied to a permanently circumscribed category of objects or sets of activities.

After the fluid state of the visual arts at the turn of the twenty-first century, the scope of sculpture as a discipline is now much wider. Sculptors often take the human figure as a three-dimensional figure to be treated as a configuration of volumes, each of which corresponds to a major part of the body, such as the head, neck, thorax, and thigh.

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The different role that occurs between the architect and the sculptor is that a sculptor often functions as both designer and craftsman. Equally, these two aspects of sculpture may be separated. The architect may not serve in the role of craftsman of his building, for the matter of tectonics and construction requires skilled or semi-skilled craftsmen, artisans, or laborers. Sculptors, as artists, may use the skilled and anonymous workmanship of individual artisans or industrial fabricators to make their large-scale, extremely precise, simple sculptural forms. The production follows the design process: design concept; award of commission; preparation, commission, and acceptance of the design; design modeling and pattern making of components; the selection and preparation of materials; the forming of materials; surface finishing; and installation and/or presentation (Gray and Malins 2016; Merritt and Ricketts 2001; Volker 2010). Like the architect, the sculptor is usually expected to submit drawings and maquettes (small-scale, three-dimensional sketch models) that give a fairly clear idea of the arrangement of the main shapes of the finished model (Encyclopedia Britannica 2010).

The rapidity of constructional techniques to produce sculpture is the main technical development. In the twenty-first century, different artistic methods, such as computer-generated 2D modeling, are quicker than carving and physical modeling. For “gallery” sculpture, many materials and techniques are likely to be used, and the products are often extremely ephemeral. Similarly, land art, architecture-sculpture, outdoor sculpture, and indeed any sculpture that is actually physically realized must be constructed in a safe and at least reasonably permanent manner. The workshop is somewhat restricted in preparing complicated metal sculpture constructed by riveting, bolting, and, above all, welding and brazing, which is best for outdoor use (Encyclopedia Britannica 2010).

Nyoman Nuarta’s Work

Post graduation from university, Nuarta started up his own business as an artist/sculptor. Two of his realized public sculpture commissions, namely the Arjuna Wijaya statue in Jakarta and the Indonesian Marine Corps Statue, Jalesveva Jayamahe (We are Victorious), in Surabaya, have achieved national recognition. His first prominent public sculpture commission in Jakarta for President Suharto was the Arjuna Wijaya statue (Arjuna’s Victory) in 1987. The statue depicts a visualization of Arjuna driving a chariot with eight horses through a space that symbolizes a passage through the universe (Asta Brata) in the Baratayudha epic myth. The horses portray cosmological elements, such as Kisma (earth), Surya (the sun), Agni (fire), Kartika (star), Varuna (the ocean), Samirana (wind), Tirta (rain), and Chandra (moon) (Nuarta, 2016; Gildauli and Sutaji 2017; Ardhiati 2017).

Originally constructed with polyester resin, the statue was renovated in copper sheeting and re-inaugurated in 2015 by DKI Jakarta Governor Basuki Tjahaja Purnama to celebrate Indonesia’s forty-second anniversary of its independence. In 1996 Nuarta’s next public sculpture commission was built for the Indonesian Marine Corps (Pangkalan Utama TNI AL) in the Main Harbor Camp located at Pier Edge Madura in Surabaya. It is known as the Jalesveva Jayamahe (di Laut Kita Jaya) monument, or “In the Waves, We are Victorious” or “Our Glory is at Sea” (Nuarta, 2016). The statue is 30.6 meters high, standing on a twenty-nine-meter-high building; the total height reaches almost sixty meters. The statue is also a beacon for incoming ships (Permanasari 2012).

In 1989 Nuarta had proposed a land art project for the tallest statue in the world named the Garuda Wisnu Kencana (GWK) at 144.5 meters high to be located on a limestone hill in the Ungasan Village, Kuta Utara District, Badung Regency, Bali Province, Indonesia. In the first proposal the whole of the GWK statue rested on a 60-meter high pedestal building, finally thus rising to 150 meters above sea level. The whole statue, including the building, would be at a height of more than 274 meters above sea level (Nuarta 1989; Suasta and Connor 1999). The GWK statue could be viewed from the tourism spots of Kuta-Sanur-Nusa Dua-Benoa and Tanah Lot. Later on, during the post-reformation period, the GWK Cultural Park was authorized by the

Bali Tourist Development Corporation, (BTDC). The BTDC is a state-owned enterprise that operates the world-famous Nusa Dua Complex at the southern-most tip of Bali (Bali MICE Initiative 2016).

To accelerate the growth of Bali tourism as quickly as possible, the BTDC decided that the tallest part of the GWK statue would be cancelled to shorten the construction schedule, and it would be replaced with a bust statue of Dewa Wisnu (twenty-three meters high) in the Garuda Wisnu Kencana Cultural Park, or GWK Cultural Park.

During the process of the GWK Cultural Park operations, Nuarda's inspiration was re-ignited in 2016 to realize the whole of GWK statue by creating a "new tallest statue," up to a height of 144.5 meters, with the national developer Alam Sutera Realty. But, after their internal consolidation process, it was decided that the statue would be built up to a height of only 124 meters on top of the Ungasan Hill, southeast of the first location Nuarda had proposed to President Suharto in 1989. As of 2016, the pedestal building of the statue was being built and fragments of the New Garuda Wisnu Kencana were being prepared in Nuarda's studio and workshop at the NuArt Museum in Bandung to realize Nuarda's passion and desire (Hays 2010). Nuarda has estimated that the whole of the New GWK statue will be finished in November 2017.

In the Garuda Wisnu Kencana Cultural Park, visitors will find the twins of Dewa Wisnu. First, at the Lotus Pond there is a bust statue of Dewa Wisnu, and then the statue of Dewa Wisnu poised on top of the Garuda's shoulder, as originally envisioned, which is being built. The whole of the New GWK statue will be located southeast of the Lotus Pond. The New GWK statue is being built as a hybrid between a highrise building and one of the tallest statues in the world as Architectural-Sculpture.

The eleven-storey pedestal building is being developed by Alam Sutera Realty and the New GWK statue is by Nuarda. Supporting tourist activities include rental spaces, restaurants, and souvenir shops, and also a museum for the New GWK statue (Nuarda 2016). To understand the concept for the New GWK statue, the research aims are concentrated on the two categories of architecture and historical-science. The first stage is to investigate all of Nuarda's projects to find which one of his projects contributes most of all to Indonesian civilization and culture. The second stage is architectural research which focuses on and investigates specifically Nuarda's land art projects. The third stage involves revealing the philosophy of *mentalité-artistry* following a historical-science method by investigating Nuarda's passion, desire, and intervention in his land art project (Hays 2010). A spatial architectural investigation was conducted with direct visits, interviews, and also by following Nuarda's activities on site or at his museum and workshop. The final stage analyzed the data within a specific approach directed at an architectonic assessment. In relation to architectural theory, the phenomenological investigation technique is based on Maurice Merleau-Ponty's philosophy in the *Phenomenology of Perception* (Merleau-Ponty 1945).

To find the in-depth meaning of *mentalité-artistry*, it is necessary to reveal the socio-cultural ethos behind Nuarda's life. According to Lloyd, *mentalité* expresses an automatic mindset that encourages someone to act as the actor or agent to produce a transformative act. In such a structure, specific individuals or the participants of a certain social community in question can take certain measures, either to maintain the social structure ("reproduction") or the actions of a changing society ("transformation") (Lloyd 1993, 93). *Mentalité* is also a shared worldview.

By referring to a multi-disciplinary approach within grounded theory research, as well as architecture and historical-science theories, a new architectonic quality of Nuarda's sculpture is defined by three periods, which characterize his work in the four decades from 1977 to 2017: 1) "Jejak Sains" (Scientific Tracings); 2) "Jejak Teknologi" (Technological Tracings); and 3) "Jejak Budaya" (Cultural Tracings). Referring to Lloyd's structure history theory (Lloyd 1993), Nuarda's "*mentalité-urup*" philosophy is defined as "life": to 'give life' to others." *Mentalité* in French means an automatic mindset, and *urup* is a Balinese word that means life. "*Mentalité-urup*" expresses Nuarda's way of life that also provokes his artistic passion through his architectonic

sculpture's spirit, which, in a metaphysical sense, corresponds to his Balinese karma (Eiseman 1989; Susilo and Syato 2016).

“Life: To ‘Give Life’ to Others” as a Way of Life

The uniqueness of this research seeks to reveal two aspects of architecture-sculpture in relation to historical-science categories. Firstly, the research aims to consider the architectonic designs of land art/architecture-sculpture projects of Nyoman Nuarta's work (1977–2017) in a qualitative sense. The grounded theory research method (Glaser and Strauss 2010) is a part of the qualitative research approach (Groat and Wang 2002), which was used in the investigations of Nuarta's public sculpture. Nuarta's public sculptures are identified as follows: (1) The “Patung Proklamator Sukarno-Hatta” (Presidential Sculpture Competition for Indonesia's Proclamation of Independence Statue, 1977–1978) is located in Taman Proklamasi, Jakarta; (2) “Arjuna Wijaya” (“Arjuna's Victory”), Jakarta, which portrays Arjuna from the Baratayudha myth with its eight horses (1987–2014); (3) “Jalesveva Jayamahe” (“We are Victorious”) monument for the Indonesian Marine Corps (Pangkalan Utama TNI AL) Surabaya (1996); (4) the “New Garuda Wisnu Kencana” (GWK or Golden Vishnu Garuda), the tallest statue in Bali (1989–2017); and (5) Nuarta's own NuArt Museum and Sculpture Park in Bandung (2000). These examples are analyzed to understand the symbolism and emotive range of Nuarta's work. The second aim is to consider the *mentalité-artistry* of the architecture-sculpture design process.

By referring to the structuralist historical approach (Lloyd 1993), the effect of social change starts by considering agency and *mentalité* and by investigating Nuarta's first thesis (scripta) at ITB (1977) and the beginnings of his artistic passion. The research methodology focuses on defining Nuarta's land art design process and then defining the socio-cultural aspects related to the interpretations of Nuarta's sculpture. Nuarta's motto “Life: To ‘Give Life’ to Others” informs the viewer about the spiritual physical energy symbolized in Nuarta's work, especially in the dynamic “New Garuda Wisnu Kencana” statue. Psychological factors in Nuarta's work include the influence of his mother and his wife on his motivation to become a sculptor. The sequence of Nuarta's work is also traced to understand his conceptual approach as a sculptor, culminating with *mentalité* as well as his inner motivation to symbolize his artistic passions within the context of a Balinese framework of *mentalité-urup*, which fires his artistic energy.

“Architectural-Sculpture” of NuArt Museum

To find the NuArt Museum and Sculpture Park, visitors follow signs to the Setraduta Residential Estate in Bandung. After passing through a glade of palm trees there is a sculpture, which is shaped like five fingers, placed as a landmark at the entrance of NuArt Museum and Sculpture Park. After passing through the main gate, the land art is integrated with the environment in the context of architectural-sculpture of numerous tree species arranged naturally in the museum courtyard. The sequence of the trees in the museum courtyard is without any specific orientation in an attempt to play to public emotions. Visitors may decide to enjoy the indoor or outdoor sculpture collections by being allowed to experience freely the atmosphere of the “mini forest.” At the front of the museum, two sculptures from Nuarta's metalwork collections are displayed, the first entitled “Doa,” or “Pray,” dedicated to his deceased grandson, and the second, “Binary,” recalling his wife's face. Visitors to the NuArt Museum and Sculpture Park will be surprised by such a great variety of wildlife statues. A forest fire is recalled, evoking the melancholy and terror of an orangutan mother and her baby, which depicts poignant social and environmental issues. Another “wow effect” in the outdoor sculpture park is a bronze sculpture entitled “An Emerging Whale.”

Nuarta bought the land located north of Bandung twenty years ago for his sculpture studio and workshop when he needed a place to prepare his “Yalesveva Jayamahe” project in Surabaya. Since the manufacture of sculpture requires a lot of work and space, Nuarta decided to compose

his workshop as an integrated master plan, combining facilities for the local artists' communities and his residence. According to Nuarta, land art is one the recent trends in promoting tourist destinations. Land art is usually identified as monumental sculpture (often as a superlative, i.e., the tallest statue), related to architectural-sculpture, which forms the anchor point of an area (Nuarta 1989). A land art is usually integrated with a building, or a tallest sculpture created especially to embellish the construction. Land art, ranging from classical examples such as the Great Sphinx of Giza (circa 2558–2532 B.C.) to the Statue of Liberty (1886), has been employed by builders throughout history. In terms of sculpture, the “tallest” statue is created at a macroscale. Such macroscale Land Art commissions require sufficient workshops, production space, and living accommodation for the artisans.

Nuarta's latest project for the New Garuda Wisnu Kencana statue in Bali is being prepared in the workshop surroundings of the NuArt Museum in Bandung. By analyzing Nuarta's methodology, an unusual identity emerges between Nuarta's role as an architect and his role as a sculptor-creator. As a sculptor-creator, Nuarta often functions as both designer and craftsman, in one sense as a master builder. Equally, these two aspects of architectural-sculpture may be separated. An architect may not serve in the role of craftsman of his building or sculpture, since the matter of tectonics and construction requires skilled or semi-skilled craftsmen, artisans, or laborers. Sculptor-creators, as artists, may use the skilled and anonymous workmanship of individual artisans or industrial fabricators to make their large-scale, extremely precise, yet simple sculptural forms. The production of land art or macroscale sculpture follows a traditional architectonic design process. The design concept is as follows: (1) award of commission; preparation, submission, and acceptance of the design; (2) design modeling and patternmaking of components; (3) the selection and preparation of materials; (4) the forming of materials; (5) surface finishing; (6) installation and/or presentation. Like the architect, the sculptor-creator is usually expected to submit drawings and maquette models by a small-scale or a three-dimensional sketch models.



Figure 1: The Architectonic Design of the NuArt Sculpture Park in Bandung
 Source: Nyoman Nuarta Studio 2013

In the case of Nuarta's work, his roles as architect/designer, sculptor-creator, and also developer/accountant point towards his holistic approach towards architectonic design in his projects. In some sense, Nuarta also deliberately interacts with nature and his project installations are focused on renewable energy, urban ecology, and green technologies, as well as environmental education and art (Mola and Fajardo 2010, 10). As a post-modernist artist, Nuarta has familiarity with computer-generated 3-D modeling, materials and techniques, so he had totally designed his land art projects, starting from design concept creation until it is actually

physically realized. Nuarta's total commitment to his work, with his combined roles as artist/sculptor/developer, results in an integrated architectonic design, which is built and realized in his workshop. Nuarta's activities are complicated, ranging from the selection of build materials for his steel, copper, and bronze metal sculptures to their actual construction by riveting, bolting, and, above all, welding and brazing, all techniques which are best suited for outdoor use. By referring to the theory of Jencks et al. (1977), this unusual scope and range of activities means that Nuarta is best known as a post-modernist architect/sculptor/creator.

Niskala and Sekala as Nuarta's Sculptural Inspiration

The difference between Nyoman Nuarta's sculptures and those sculptures of the first generation of Indonesian sculptors, such as Edhi Sunarso, Munir, or Rita Widagdo, is the material treatment itself. The first generation of Indonesian sculptors followed the mainstream of sculpture conventions by adopting the following characteristics: (1) the statue element, (2) the surface, and (3) the principle. Before the twentieth-century, sculpture was defined as being representational art, which imitated humans, plants, and inanimate objects; however, sculpture in the twentieth and twenty-first centuries has taken on abstract meanings as non-representational, three-dimensional works of art.

Usually, a sculptor's work is undertaken on commission and its theme depends on the owner or the patron. Nuarta has chosen to avoid the mainstream of conventional statue projects. Nuarta leads up to and conceives of a sculptural project by proposing his dream to be realized. In that way, Nuarta's role is as an artist/sculptor/developer. According to sculpture curator Asikin Hasan, Nuarta's talents are reflected in "a new sculptural language" for statues (Hasan 2001). Nuarta discovered new methods and techniques of statue construction by employing his new genre of "mass and space" innovations. Nuarta created "the lightness of metal" qualities to visualize and materialize his sculptures, for example in the Arjuna Wijaya statue.

During interviews conducted as part of the research process, Nuarta stated that as a young artist/sculptor, he really had an obsession to create his fantasies about Balinese myths.

After Nuarta had the opportunity to visualize the Arjuna Wijaya statue in Jakarta, Nuarta successfully visualized his youthful desire and ambition to express the *niskala* and *sekala* (tangible and intangible) of Balinese culture in his sculptural works (Eiseman 1989; Salim and Kombaitan 2009; Wahyuni and Ginting 2017). The myth and the realization of these ideals through figural sculpture is combined together in the imagery of "solidity and cavity" of metals to become a timeless architecture-sculpture work (Alexander 1979). Even though Nuarta graduated from ITB Bandung, which introduced formalized sculpture in its curriculum, Nuarta's stylistic influences arise from his Balinese tradition. By adopting figural sculptures, Nuarta starts with "the hero" of the Arjuna Wijaya statue, then he moves to "the commodore" of the Jalesveva Jayamahe monument and then "the mythical bird" of the New Garuda Wisnu Kencana statue, with an increase in scale each time. In reference to architectural theories discussed in *Six Concepts of Architecture and Disjunction* (Tschumi 1997), Nuarta's work exemplifies the iconic phenomena in statue process-making. Nuarta's spirit is similar with post-modernist *zeitgeist* of architectural design, plus the Balinese concepts of *niskala* and *sekala* (tangible and intangible) as hallmarks of Nuarta's sculptural and architectonic methodology. The differences between Nuarta's sculptural works are traced to the advances in digital technological processes using CAD (Computer-Aided Design); later he used "Magnification Technical Scale-Based Modeling" for the execution of his monumental statue in 1993, which he got from HKI (Indonesian Intellectual Property Rights) (Nuarta 2016).

Using such methods, the New Garuda Wisnu Kencana statue was constructed by modules of sculptural fragments from an ArchiCAD model. During the design process, Nuarta composed the fragments of New Garuda Wisnu Kencana statue as Dewa Wisnu poised on the wings and shoulders of a giant *Garuda*. Demonstrating his multi-literacy in architectonics, structural

analysis, and digital representations, Nuarta calculated that the complicated forms and surfaces of the New GWK statue would require more than 1,000 components, which would entail careful craftsmanship for fabrication at his workshop in the NuArt Museum in Bandung. This methodology means that the sculptural fragments would be manufactured and produced in Bandung and transported to Bali for assembly and installation on site.

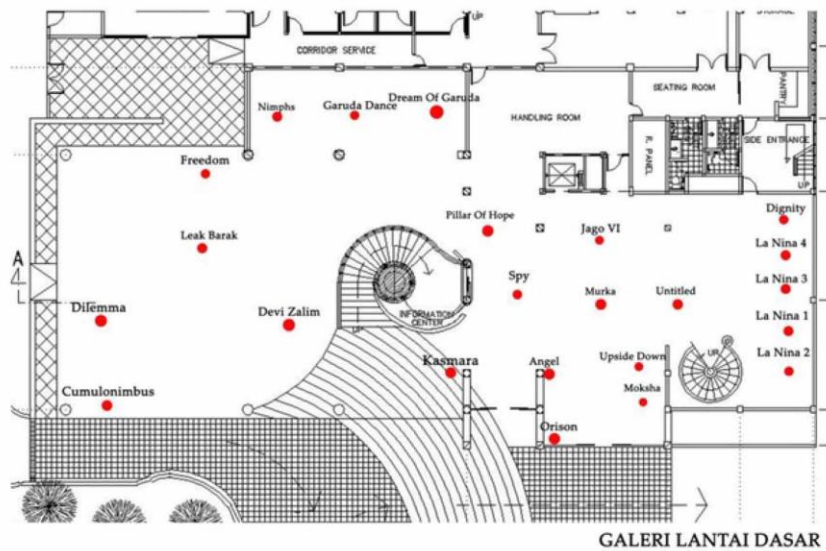


Figure 2: Ground Floor of Nu Art Museum Bandung
 Source: Nyoman Nuarta Studio 2013

Nuarta's innovation in shifting his paradigm to move on from a modern sculptor to a post-modern sculptor gave him a chance to become an architect/engineer/artist/sculptor and also a developer, especially in relation to his New GWK project, which aspires to be the tallest in the world at 124 meters high. With the use of structural calculations from a wind tunnel analysis in Toronto, Nuarta tested the architectonic design principles for the New GWK statue (Nuarta 2016). Nuarta executed the design for this prestigious project all at his own cost during the more than twenty-five years of design and development to enable the New GWK statue to be realized. Nuarta's commitment to his work seems as if he is living in "a madness dream" (Deleuze 2006). Anticipating its completion in 2017, the New GWK statue will be an iconic symbol of national pride in Indonesia. Nuarta's innovations will likely result in an accolade for Nuarta as the one of the greatest artists in Indonesia and, possibly, in the world. With over three decades of sculptural development with fellow artists, artisans, and craftsmen, Nuarta is recognized as a artist/sculptor/developer with responsibility towards his artistic community.

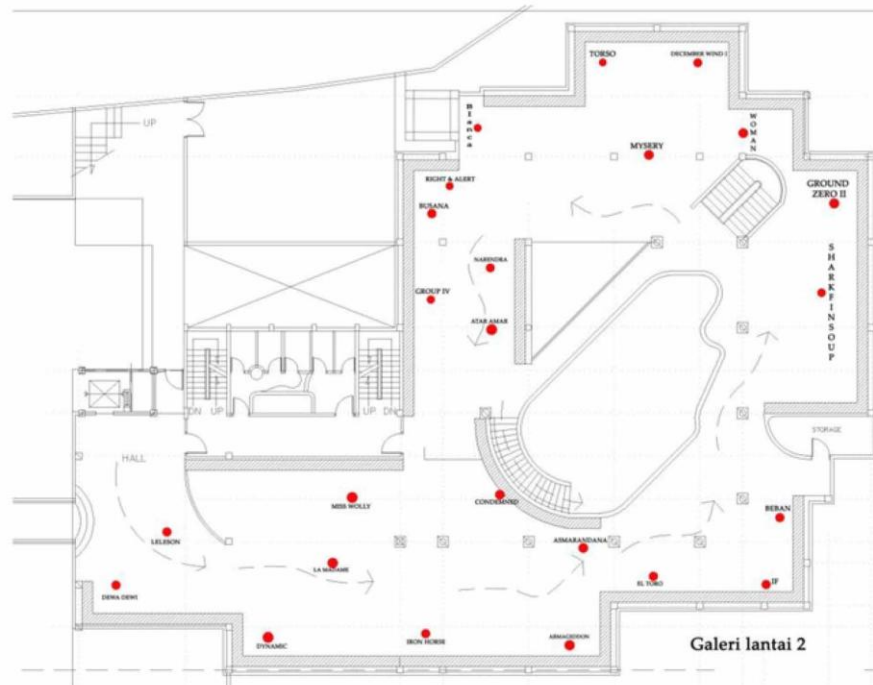


Figure 3: Second Floor of Nu Art Museum Bandung
Source: Nyoman Nuarta Studio 2013

During his life, Nuarta has respected the *Balinese Subak* irrigation system, and he has adopted its principles as his way of living. Nuarta's interpretation of *mentalité-urup*—"Life: To 'Give Life' to Others"—as a motto shows the depth and substance of his way of life in an artistic community. Nuarta's way of life also provokes a sense of national pride through the realization of land art's monumental spirit in architecture. Nuarta's architecture-sculpture projects reveal in a spiritual way his own Balinese karma, as well as fulfilling his artistic passion in the poetics of life through architectonics and design (Antoniades 1992). In discussing the modalities of representation and architectonics, Nuarta's New GWK statue commemoration schedule⁵ for 2017 opens the way towards multi-media shows conveying the "universality of inclusivity" in the Garuda Wisnu Kencana Cultural Park and the NuArt Museum in Bandung.

Conclusion

Nuarta's innovation in shifting his paradigm to move from a modern sculptor to a post-modern sculptor gave him a chance to become an architect-engineer-artist-sculptor, especially in relation to his GWK project, which aspires to be the tallest statue in the world at 124 meters high. The Garuda Wisnu Kencana statue will be an iconic symbol of national pride in Indonesia. The iconic work produced by NuArt Museum is regarded to make a large contribution to Indonesian architecture, especially to show off the new civilization in art. The NuArt Museum's innovations will likely result in an accolade for Nuarta as the one of the greatest artists in Indonesia and possibly in the world. Over three periods of sculptural development, Nuarta has respected the *Balinese Subak* irrigation system, which has revealed the cultural mentalité-artistry as well as the spirit of *mentalité-urup* to show the depth and substance of his way of life. This way of life also provokes his sense of national pride through the realization of land art's monumental spirit in architecture, which was revealed in a spiritual way to save his own Balinese karma as well as to

fulfill his artistic passion. All of Nuartha's struggles in life to achieve his artistic talents may well culminate in a new national pride for the Garuda Wisnu Kencana post-modern architecture-sculptural monument in Bali.

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ABOUT THE AUTHOR

Dr. Yuke Ardhiati: Lecturer, Architecture Department, Universitas Pancasila, Jakarta, Indonesia

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